

The Department of Music  
of  
The University of Alberta  
presents

DAVID SWAN, pianist

Winner of the first S. C. Eckhardt-Gramatté competition

Thursday, October 7, 1976 at 12 noon

Room 1-23, Fine Arts Building

Sonate für klavier, Op. 1

Alban Berg

Deux Études de Sonorité

François Morel

Klavierstücke, Op. 33A (1929) and 33B (1932)

Arnold Schoenberg

Sonate No. 5 (Klavierstück)

S. C. Eckhardt-Gramatté

I Moderato e deciso

II Meno mosso

III Vivo ma non troppo

Variations (1964)

Jacques Hétu

## PROGRAM NOTES

S. C. Eckhardt-Gramatté was born in Moscow and spent her early years in England. She was both a piano and a violin prodigy, and began to compose at the age of 6. Her first instruction in music was from her mother, a former pupil of Anton Rubinstein, and she continued her studies at the Paris Conservatoire.

She performed extensively in Europe, but in the early 1930's began to devote herself exclusively to a career as a composer.

Her first marriage was to the German painter, Walter Gramatté, who died in 1929. She later married Ferdinand Eckhardt, an Austrian by birth, who is a writer, art critic, and museum director.

She lived in Berlin from 1914 to 1939, then in Vienna until 1953 when she moved to Canada.

Her compositions include works for piano, violin, orchestra, and chamber music.

She died in Stuttgart, December 1974, while on a visit to Europe.

Sonata No. 5 (Klavierstück) was composed in Vienna in 1950, commissioned by the International Society for Contemporary Music. It is one of the most-performed of her works, premièred by Dr. Hans Weber, January 1951, in Vienna. The first North American performance was given in Boston by Andrew Heath in 1955; the first Canadian performance by Diedre Irons, April 1964, for C.B.C. Winnipeg.

To quote from the composer's analysis:

"This sonata belongs to my third style, influenced by the twelve tone music which was current at that time in Vienna where I met Webern and other pupils of Schoenberg. It is, however, anticipating my fourth style, with the emphasis on intervals.

First movement - is worked on my own tetrachords together with a twelve tone theme. It ends with three fortissimo bell-tones which are a bridge to the second movement.

Second movement - is built on low bell-tones and on 'negative pedal' effects, with my own typical harmonies.

Third movement - brings the further development of the first movement, in three parts: theme with variations, miniature fugue, and a short reprise from the first movement."



THE EDMONTON CHAMBER MUSIC SOCIETY

presents

**Laszlo Varga**  
violoncello

and

**Isobel Moore**  
piano

**PROGRAM**

SONATA FOR VIOLONCELLO AND PIANO

IN G MAJOR, OPUS 2, No. 2 ..... Anton Kraft

Moderato (1752-1820)  
Adagio  
Finale (Rondo)

SONATA NO. 1 IN G MAJOR FOR PIANOFORTE

AND VIOLONCELLO, OPUS 78 (1879).....Johannes Brahms

(transcribed for violoncello by L. Varga) (1833-1897)

Vivace ma non troppo  
Adagio  
Allegro molto moderato

INTERMISSION

ROCORDANZA (1972) ..... George Rochberg  
(Soliloquy for Cello and Piano) (b. 1918)

FANTASY FOR VIOLONCELLO SOLO, OPUS 19

(c. 1960) (dedicated to Laszlo Varga) ..... Gunther Schuller  
(b. 1925)

"UNE LARME," THEME AND VARIATIONS.....Gioacchino Rossini  
(1792-1868)

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Baldwin Piano courtesy of Shaw Piano and Organ Centre

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Wednesday, October 13, 1976  
830 p.m.

First Presbyterian Church  
10025 - 105 Street

Program courtesy of: Melody Lane Records Ltd.  
10409 Jasper Avenue  
Phone 422-8712

Next concert: Melos Quartet Stuttgart, November 3, 1976







15 October 1976

The department's 45-minute music programme on CKUA on Saturday October 23 ("University Concert Hall", 6:45 PM to 7:30) will be about the Swedish composer Allan Pettersson, who turned 65 in September.

To be heard on the programme are: one of Pettersson's 24 Barefoot Songs (1943-45), one of his 7 sonatas for 2 violins (1951), and his symphony no. 10 (1972).

Pettersson was for many years a violist in the Stockholm Philharmonic. In the 1950's and 60's he wrote a remarkable group of works for full orchestra and for string orchestra which tended to be heard once in Sweden and then forgotten. In 1968, things began to improve for him in this regard, but in 1970 the very severe chronic illnesses he had been fighting for a long time put him in a hospital for 9 months. The 10th symphony is the first composition which he completed after that. It is a work of great dramatic intensity unlike anything even Pettersson had written previously.

His orchestral music has only rarely been played by a non-Swedish orchestra, but he is very well known now inside Sweden. In May of this year, the first Stockholm performances took place of his 9th symphony - and there were what seemed to me considerable crowds for these concerts given over to one work in a single movement lasting 82 minutes.

Paul Rapoport





THE DEPARTMENT OF MUSIC  
of  
THE UNIVERSITY OF ALBERTA

presents

# The University of Alberta Faculty Brass Quintet

ALVIN LOWREY, trumpet  
FORDYCE PIER, trumpet

DAVID HOYT, French horn  
MALCOLM FORSYTH, trombone  
DAVID OTTO, tuba

Sunday, October 17, 1976 at 8:00 p.m.

Convocation Hall, Arts Building

Intrada Olympiada (1976) ..... Malcolm Forsyth  
(b. 1936)

Prelude and Fugue in C-sharp minor (1722) ..... J. S. Bach  
(from The Well-Tempered Klavier, Book I, No. 4) (1685-1750)  
(arr. Lowrey)

Commedia IV (1975) ..... Richard Rodney Bennett  
(b. 1936)

## INTERMISSION

Scherzo (1966) ..... John Cheetham  
(b. 1939)

Quintet in B minor, Op. 5 (1911) ..... Victor Ewald  
(1860-1935)  
Moderato  
Adagio; Allegro; Adagio  
Allegro moderato

Suite from the Montereigian Hills (1962) ..... Morley Calvert  
(b. 1928)  
La Marche  
Chanson Mélancolique  
Valse Ridicule  
Danse Villageoise





D E P A R T M E N T   O F   M U S I C

Visiting Artists Series

György Sebök,  
Professor of Music, Indiana University  
World-renowned Concert Pianist

Master Class in Piano


with

Undergraduate and Graduate Students,  
Department of Music

Friday, October 22, 1976   at   2:00 P. M.

Fine Arts   1-23

A L L   W E L C O M E .



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THE EDMONTON CHAMBER MUSIC SOCIETY

presents

MELOS QUARTET STUTTGART

Wilhelm Melcher, violin

Gerhard Voss, violin

Hermann Voss, viola

Peter Buck, violoncello

PROGRAM

QUARTET IN G MAJOR,  
K. 387 (1783) ..... Wolfgang Amadeus Mozart  
(1756-1791)

Allegro vivace assai

Menuetto: Allegro

Andante cantabile

Molto allegro

QUARTET NO. 3, OPUS 22 (1922) ..... Paul Hindemith  
(1895-1963)

Fugato: sehr langsame Viertel

Schnelle Achtel: sehr energisch

Ruhige Viertel: stets fliessend

Mässig schnelle Viertel

Rondo: gemächlich und mit Grazie

INTERMISSION

QUARTET IN C MINOR,  
OPUS 51, NO. 1 (1873) ..... Johannes Brahms  
(1833-1897)

Allegro

Romanze: Poco adagio

Allegretto molto moderato e comodo, un poco piu animato

Allegro

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Mariedi Anders Artists Management, Inc.

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Wednesday, November 3, 1976  
8:30 p.m.

First Presbyterian Church  
10025 - 105 St.

Next concert: University of Alberta String Quartet, January 12, 1977

Program courtesy of: Lorne Day & Associates Ltd.  
Life Insurance Brokers  
805 Empire Building  
Phone: 429-1418





# செந்தமிழ்க்குறியடிகள்

## EXPLORATIONS 5

*Announcing the fifth season of concerts given by staff members,  
senior students and friends of the Department of Music,  
University of Alberta.*

*The series aims to interest a wide range of listeners—those who are  
new to concert going, those who like to re-acquaint  
themselves with the masterworks, those who like to keep up  
with the newer developments in music, those who want to hear  
things not always in the mainstream.*

*In each of this season's concerts you will hear  
a wide range of sounds and styles—the emphasis will be on mixed  
ensembles and an interesting variety of music.*

*The series will also explore recent music. Each concert will present one  
composition treating music in fascinating new ways  
and guaranteed to be entertaining,  
enlightening, enraging—or all three!*

*A major feature of the series will be the centenary celebrations  
of musicians such as the famous Spanish composer Manuel de Falla  
and the legendary cellist Pablo Casals, both born in 1876.*

*Informal commentary will point up interesting  
and unusual aspects of the music to be heard.*

*First concert: Tuesday, October 5, 8:30 p.m.,  
Provincial Museum and Archives. The programme will include  
Telemann's Concerto in D for trumpet, two oboes and  
continuo; a performance of Manuel de Falla's Suite of Spanish  
Folksongs by cellist Claude Kenneson and pianist Sylvia Hunter,  
and Schubert's late A minor Quartet  
played by the University of Alberta String Quartet.*



The Auditorium,  
Provincial Museum and Archives,  
12845 - 102 Avenue, Edmonton.



AMPLE FREE PARKING



CONCERT DATES

Tuesday October 5,  
Thursday November 18,  
Thursday February 3,  
Thursday March 17.



CONCERT TIME 8:30 p.m.



NO ADMISSION CHARGE



*Further details from the publicity  
media before each concert and from  
the Department of Music,  
University of Alberta,  
432-3263*



## Bank of Montreal

### The First Canadian Bank

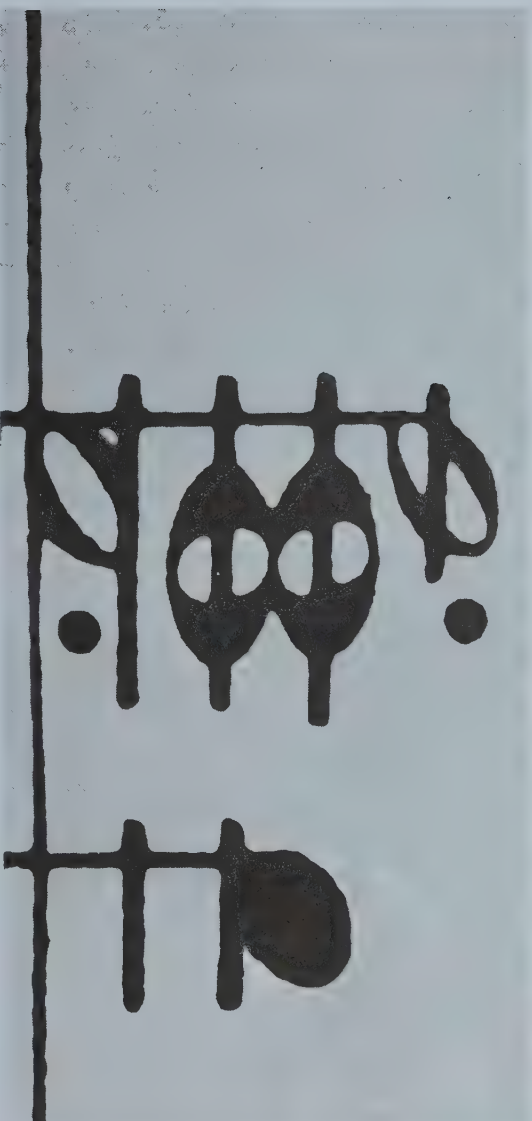
It seems like a very minor detail, a small marking on the score setting the tempo for a passage . . .

But musicians and conductors pay careful attention to those details. They want to get the *most* out of the musical score.

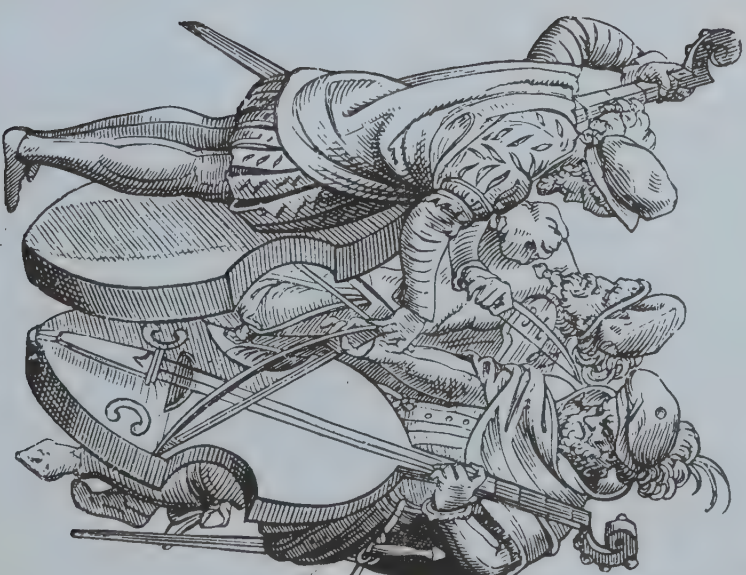
At the Bank of Montreal we pay attention to details, too. We help you get the *most* for your money with detailed advice on borrowing, saving and spending.

Come see us. The world is filled with opportunities. And we want you to get your money's worth.

# *Don't minimize.*



## *The Edmonton Chamber Music Society*



1976-77 CONCERT SERIES

TO: EDMONTON CHAMBER MUSIC SOCIETY, Apt. 1007 8315 - 105 Street, Edmonton T6E 4H4

I wish to join the Edmonton Chamber Music Society for the 1976-77 concert series.

(Membership rates: adults \$20; senior citizens and full-time students \$10)

\_\_\_\_\_ adult memberships \_\_\_\_\_ senior memberships \_\_\_\_\_ student memberships

The Chamber Music Society is a registered charitable organization.  
I wish to help sustain the Society by donating \$5 or more \_\_\_\_\_

Name \_\_\_\_\_

Address \_\_\_\_\_ postal code \_\_\_\_\_ Telephone \_\_\_\_\_

My cheque for \$ \_\_\_\_\_ is enclosed (Official receipts for donations will be issued for income tax deduction).  
I am willing to help the Society by working on a committee \_\_\_\_\_, entertaining  
artists \_\_\_\_\_, or trying to sell memberships \_\_\_\_\_

Brochures printed courtesy of The Bank of Montreal

Campus Tower Branch, Edmonton, Alberta: A.J. ROONEY, Manager  
Windsor Park-University District Branch: J.E. MAIR, Manager



**EDMONTON CHAMBER MUSIC SOCIETY**  
Performances begin at 8:30 p.m.  
**FIRST PRESBYTERIAN CHURCH**  
10025 - 105 STREET

**WEDNESDAY, OCTOBER 13, 1976**  
**LAZLO VARGA, CELLO, AND ISOBEL MOORE,**  
**PIANO**

Sonata in G Major, Opus 2, #2     Anton Kraft  
Sonata in G Major, Opus 78 for     Johannes Brahms  
Violin and Piano (Transcribed for cello)  
Ricordanza (Soliloquy)     George Rochberg  
Fantasy for Cello Solo, Opus 19     Gunther Schuller  
(dedicated to Mr. Varga)  
"Une Larme," Theme and     Gioacchino Rossini  
Variations

Born in Hungary, Lazlo Varga was principal solo-cellist of the New York Philharmonic for eleven years and has appeared throughout the world as a cellist, chamber player, and conductor. For the past eleven years he has taught cello, conducting, and chamber music at San Francisco State University, as well as conducting the Symphony and directing the Morrison Chamber Music Center there; he performs and teaches at the Aspen Music Festival each summer. Isobel Moore was trained in England but has been well known as a soloist and chamber player throughout Canada for a number of years. She teaches at the University of Alberta, and she and Mr. Varga delighted Chamber Music Society audiences with their sonata concert for us in the 1974-75 season.

**WEDNESDAY, NOVEMBER 3, 1976**  
**MELOS QUARTET**  
Quartet in G Major, KV 387     Mozart  
Quartet No. 3, Opus 22     Hindemith  
Quartet in C minor, Opus 51, No. 1     Brahms  
Wilhelm Melcher and Gerhard Voss, violins;  
Hermann Voss, viola; Peter Buck, cello.  
The Melos Quartet, from Stuttgart, was founded in 1965 when the four musicians were still playing in various chamber orchestras. After winning

the "concour international d'execution musicale" in 1966 in Geneva they have devoted their life to string quartet playing only, giving concerts all over Europe, as well as North Africa and South America. Their first North American tour was in the summer of 1971.

**WEDNESDAY, JANUARY 12, 1977**  
**THE UNIVERSITY OF ALBERTA STRING**  
**QUARTET**  
Thomas Rolston and Lawrence Fisher, violins;  
Michael Bowie, viola; Claude Kenneson, cello.  
Quartet-in-Residence at the University since 1969, the Quartet has appeared throughout Canada and the British Isles in hundreds of concerts during the seven years of its existence. The Society is proud to present this splendid Edmonton chamber music ensemble in concert each year.

**WEDNESDAY, FEBRUARY 9, 1977**  
**THE FINE ARTS QUARTET, WITH MENAHEM**  
**PRESSLER, PIANO**  
Leonard Sorkin and Abram Loft, violins; Bernard Zaslav, viola; George Sopkin, cello; with Menahem Pressler, piano.

Last season the Fine Arts Quartet marked their thirtieth year of its existence. The Quartet has toured throughout the world and has been preeminent in broadcasting on both radio and television and in the recording of the basic chamber music repertoire. Since 1963 the members of the Quartet have been professors and artists-in-residence at the University of Wisconsin-Milwaukee, and the Quartet for fifteen years has presented a chamber music series at the Goodman Theater of the Art Institute in Chicago; its annual commission there to leading contemporary composers has produced an impressive roster of new works for the string quartet. Long time Chamber Music Society members will remember with awe and delight that the Fine Arts Quartet was the first major chamber music ensemble that the Society brought to Edmonton, in our first

season, 1962-63. Menahem Pressler is best known as pianist with the Beaux Arts Trio. The addition of this renowned pianist to the Fine Arts Quartet will allow us to hear some of the splendid music for piano quintet.

**WEDNESDAY, MARCH 9, 1977**  
**ELLY AMELING, SOPRANO**  
Miss Ameling was born in Rotterdam, Holland and studied voice there, in Amsterdam, and in Paris. Since her American debut at Lincoln Center in 1968 she has acquired an ever growing group of devoted admirers on this continent, through her many concert appearances and recordings. The New York Times spoke of her last fall as "as winning and intelligent a lieder singer as we have today," after her Carnegie Hall recital there. When she sang at the University of Chicago in March of 1976, a Chicago critic wrote, "Miss Ameling is not simply an artist, she is an artist with a spectacular voice here jubilantly revealed." The Society is very proud to present this outstanding artist in our first but long desired lieder recital.

**WEDNESDAY, APRIL 20, 1977**  
**THE NEW YORK CHAMBER SOLOISTS**  
Charles Bressler, tenor; Karl Kräber, flute; Melvin Kaplan, oboe; Helen Kwalwasser, Eugene Drucker, and Isidore Cohen, violins; Ynez Lynch, viola; Fortunato Arico and Alexander Kouguell, cellos; Julius Levine, double bass; Harriet Wingreen, piano and harpsichord.  
Since 1957 the New York Chamber Soloists have been performing a rich repertoire of chamber works seldom heard because of the diverse combinations for which they are written. Their ensemble of voices, winds, strings and keyboard instruments performs in varied combinations of from four to eleven artists, allowing an enormous flexibility in their programming of music for voice and instruments or for instrumental combinations alone.

**ALL PROGRAMS SUBJECT TO CHANGE**  
**WITHOUT NOTICE**

Since 1962 the Edmonton Chamber Music Society has been presenting a subscription series of six chamber music concerts to its members, always devoting some concerts to Edmonton and other Canadian ensembles but also bringing to the city some of the outstanding chamber music groups from the international music world. By the 1967-1968 season the Society reached a membership of over 750 season subscribers and in every season since then has continued to be virtually sold out.

Admission to Society concerts is by season memberships. There are special season rates for students and senior citizens. Each regular membership includes a guest ticket entitling the member to bring a guest to any one concert. All tickets are transferable. Season tickets are on sale at CANADIANA GIFTS, 10414 Jasper Avenue, THE HUB BOX OFFICE and THE DEPARTMENT OF MUSIC (Room 3-82, Fine Arts Building) at THE UNIVERSITY OF ALBERTA, OR BY MAIL FROM THE SOCIETY.

**EXECUTIVE COMMITTEE**  
President ..... Harold Kuckertiz  
Vice-Presidents ..... Jack Chetner and Esther Besney  
Secretary ..... L. Honsaker  
Treasurer ..... Reginald Jacka  
Programme Convener ..... Michael Roeder  
Membership Convener ..... Margaret Eaton  
Social Convener ..... Maria Koch  
Hall Convener ..... Alistair Small  
Publicity Convener ..... Georgia Baird  
Campaign Convener ..... Helen Buck  
Historian ..... Renate von Koenigsloew  
Student Representative ..... Elizabeth Morris

The Department of Music  
of  
The University of Alberta

presents a

VOICE RECITAL

with students from the studios of  
Merla Aikman, Jean Letourneau, and Harold Wiens

Norma Cutrer and Alfred Strombergs, accompanists

Friday, November 12, 1976 at 4:00 p.m.  
Convocation Hall, Arts Building

Three Arias  
Sommi Dei ("Radamisto")  
Non lo dirò col labbro ("Tolomeo")  
Sì, tra i ceppi ("Berenice")  
George Frederic Handel  
(1685-1759)  
Kathy Megli, mezzo-soprano

Two Arias  
Quia fecit mihi magna ("Magnificat")  
Ach wie flüchtig ("Kantata 26")  
Johann Sebastian Bach  
(1685-1750)  
David Snable, bass

Un moto di gioja  
Die Zufriedenheit  
An Chloë  
Als Luise die Briefe ihres ungetreuen Liebhabers verbrannte  
Wolfgang Amadeus Mozart  
(1756-1791)  
Anita Noel, soprano

Waldesgespräch  
Die Stille  
Frühlingsnacht  
Robert Schumann  
(1810-1856)  
Jill Lockwood, soprano

INTERMISSION

Ständchen  
Wir Wandelten  
O Liebliche Wangen  
Johannes Brahms  
(1833-1897)  
Janet Nichol, soprano

Pauline's Aria from "Pique Dame"  
Mother's Lullaby from "The Consul"  
Peter Ilyitch Tchaikovsky  
(1840-1893)  
Gian Carlo Menotti  
(b. 1911)  
Mary Louise Burke, mezzo-soprano

From "Hermit Songs"  
At St. Patrick's Purgatory  
Saint Ita's Vision  
The Crucifixion  
Samuel Barber  
(b. 1910)  
Brenda Dalen, soprano

Juliette's Waltz Song from "Roméo et Juliette"  
Canción de Cuna Para Dormir a un Negrito from "Cinco  
Canciones Negras"  
The Pasture  
Charles Gounod  
(1818-1893)  
Xavier Montsalvatge  
(b. 1912)  
Henry Cowell  
(1897-1965)  
Jennifer Scragg, soprano

From "Der Freischütz"  
Einst träumte meiner selgen Base (Recitative)  
Trüben Augen (Aria)  
Carl Maria von Weber  
(1786-1826)  
Judy Hambley, soprano





THE DEPARTMENT OF MUSIC  
of  
THE UNIVERSITY OF ALBERTA  
presents

## THE SYMPHONIC WIND ENSEMBLE

Fordyce Pier, music director

Sunday, November 14, 1976, at 3:00 p.m.

Students' Union Building Theatre

When Jesus Wept ..... William Schuman  
Variations and Fugue ..... Vittorio Giannini  
Concertante for Wind Instruments ..... Norman Dello Joio

### INTERMISSION

Carmina Burana ..... Carl Orff  
(arr. John Krance)

O Fortune, variable as the moon  
I lament Fortune's blows  
Behold the spring  
Dance—On the lawn  
The noble forest  
Were the world all mine  
The God of Love flies everywhere  
I am the Abbot  
When we are in the tavern  
I am suspended between love and chastity  
Sweetest boy  
Hail to thee, most beautiful  
Fortune, Empress of the World

Elaine Dobek and Lorna Paterson, pianists

THE UNIVERSITY OF ALBERTA  
SYMPHONIC WIND ENSEMBLE

Fordyce Pier, music director

PICCOLO

Betty Wall

FLUTE

Doreen Beck  
David Crowther

OBOE

Linda Faass (English horn)  
Anne MacDonald  
Debby Rivet

CLARINET

James Pinchin  
Ron Hartwell  
Nancy Townend  
Brian Piening  
Debby Evans  
Nora Smyth

BASS CLARINET

Robin Taylor (contra bass clarinet)  
Vickie Caseley

ALTO SAXOPHONE

Laurelie Nattress  
Darwin Werner

TENOR SAXOPHONE

Lincoln Frey

BARITONE SAXOPHONE

Ken Myers

BASSOON

Doug Jahns  
Brian Berkowitz

FRENCH HORN

Gerry Onciul  
Linda Smyth  
Brenda Lintz  
Margaret Bunkall  
Joan Greabeiel

CORNET

Neil Corlett  
Kathy Jowett  
Robin Speers  
Rick Fossey

TRUMPET

Roy Townend  
Tracy Hindle

TROMBONE

David Archer  
Jeff Curry  
John Thompson

BARITONE

John Jowett

TUBA

Karen Fitzsimonds  
Phillip Davidson

TIMPANI

John McCormick

PERCUSSION

Tom Parada  
Ichiro Fujinaga  
Brian Thurgood  
Sherylea Wood  
Heather Sjulstad

The Department of Music  
of  
The University of Alberta  
presents

ROBERT CASGRAIN  
pianist

Wednesday, November 17, 1976 at 5:00 p.m.  
Convocation Hall, Arts Building

Variations on the song, "Ah vous dirai-je Maman", KV 300e (1778)..W. A. Mozart  
(1756-1791)

Sonata in A flat major, Op. 110 (1821).....Ludwig van Beethoven  
Moderato cantabile, molto espressivo (1770-1827)

Allegro molto

Adagio, ma non troppo - Fuga: Allegro, ma non troppo

Ballade in F major, Op. 38 (1836-1839).....Frederic Chopin  
Ballade in G minor, Op. 23 (1831-1835)..... (1810-1849)

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This recital is presented in partial fulfillment of the requirements for the  
Bachelor of Music degree for Mr. Casgrain.





THE DEPARTMENT OF MUSIC  
of  
THE UNIVERSITY OF ALBERTA  
presents

MUSIC FOR TUBAS

John Leonard, tuba  
David Otto, tuba

Linda Schmold, piano  
Carol Otto, piano

Sunday, November 21, 1976 at 8:00 p.m.  
Convocation Hall, Arts Building

Music for Two Tubas ..... Conrad De Jong

- I. Fanfare
- II. Canon
- III. Finale

Variations on a Theme  
(The Cobbler's Bench) ..... Arthur Frackenpohl  
John Leonard and Linda Schmold

Fantasia ..... Antony Garlick

Suite No. 1 for Tuba and Piano (The Effie Suite) ..... Alec Wilder

- I. Effie Goes Folk Dancing
- II. Effie Joins the Carnival
- III. Effie Sings a Lullaby
- IV. Effie Takes a Dancing Lesson
- V. Effie Chases a Monkey

Minute for Two Tubas ..... J. S. Bach/Augustine

INTERMISSION

No. 10 from Duets for Tubas ..... Vaclav Nelhybel

Sonata da Chiesa ..... Arcangelo Corelli/Morris

- Grave
- Allegro moderato
- Allegretto
- Adagio
- Allegro vivace

Scherzo ..... Alfred Bartles  
David Otto and Carol Otto

Two Legato Etudes

- Allegro moderato ..... Giuseppe Concone/Shoemaker
- Andante cantabile ..... Marco Bordogni/Roberts

Set of Three ..... Michael Smolanoff

- Moderato
- Andante
- Allegro

Suite for Tuba ..... Don Haddad

- Allegro maestoso
- Andante espressivo
- Allegro con brio

Wonderland Duets for Two Tubas  
and Narrator ..... Raymond Luedeke

- Energetically
- Grazioso
- Largo
- Moderato

John Leonard and David Otto, tubas  
Carol Otto and Linda Schmold, narrators





The Department of Music  
of  
The University of Alberta  
presents

DAVID ARCHER, trombone

assisted by ELAINE DOBEK, piano

Monday, November 22, 1976 at 8:00 p.m.  
Convocation Hall, Arts Building

Three Pieces . . . . . Anthony Holborne  
I. Muy Linda (d. 1602)  
II. Pavan (arr. John Glasel)  
III. Gailliard

Katharine Jowett and Neil Corlett, trumpets  
Gerald Onciul, French horn  
Christopher Taylor, bass trombone

Euphonium Concerto (1972). . . . . Joseph Horovitz  
II. Lento (b. 1926)  
I. Moderato

Cryptical Triptych (1971). . . . . Walter Ross  
(in three movements)

Sonata for Horn, Trumpet and Trombone (1922, rev. 1947)..Francis Poulenc  
I. Allegro moderato (1899-1963)  
II. Andante  
III. Rondeau

Gerald Onciul, French horn  
Roy Townend, trumpet

INTERMISSION

Quartet 61 (1961). . . . . Malcolm Forsyth  
I. Ostinato: Andantino (b. 1936)  
II. Adagio con moto  
III. Vivace alla burlesca

Jeff Curry, trombone  
John Thompson and Mark Johnson, bass trombones

Divertimento für Trompete, Posaune und Klavier (1946). . . Boris Blacher  
I. Allegro (b. 1903)  
II. Andantino  
III. Presto  
IV. Moderato  
V. Allegretto  
VI. Moderato  
VII. Presto

Neil Corlett, trumpet

Concert pour Trombone et Piano ou Orchestre (1924). . . . Launy Gröndahl  
I. (b. 1886)  
II. Quasi una Leggenda  
III. Finale

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This recital is presented in partial fulfillment of the requirements for  
the Bachelor of Music degree for Mr. Archer.



The Department of Music  
of

The University of Alberta

presents

NEIL CORLETT, trumpet

assisted by LAUREL NICHOL, piano

Thursday, November 25, 1976 at 5:15 p.m.  
Convocation Hall, Arts Building

Canzona per sonare, No. 4 (1608). . . . . Giovanni Gabrieli  
(1557-1612)

Katharine Jowett, trumpet  
Gerald Onciul, French horn  
David Archer, trombone  
Chris Taylor, bass trombone

Sonata con Tromba. . . . . Arcangelo Corelli  
(1653-1713)  
Lento  
Allegro  
Grave  
Moderato  
Allegro

Sonata for Trumpet and Piano (1973). . . . . Morten Lauridsen  
Allegro  
Largo  
Presto

INTERMISSION

Intrada for Solo Trumpet (1958). . . . . Otto Ketting

Facilita - Air with Variations. . . . . John Hartmann

Music Hall Suite for Brass Quintet (1964). . . . . Joseph Horowitz  
I. Soubrette Song  
II. Trick-Cyclists  
III. Adagio-Team  
IV. Soft-Shoe-Shuffle  
V. "Les Girls"

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This recital is presented in partial fulfillment of the requirements for the Bachelor of Music degree for Mr. Corlett.





The Department of Music  
of  
The University of Alberta  
presents

ART SONG - WHO NEEDS IT?

Friday, November 26, 1976 at 4:15 p.m.  
Room 1-23, Fine Arts Building

Nachtigallen schwingen, Op. 6, No. 6. . . . .Johannes Brahms  
O kühler Wald, Op. 72, No. 3. . . . . (1833-1897)  
Von ewiger Liebe, Op. 43, No. 1 . . . . .  
Vergebliches Ständchen, Op. 84, No. 4 . . . . .  
Janet Nichol, mezzo-soprano  
Monica Nikolai, pianist

Tu lo sai. . . . .Giuseppe Torelli  
(1658-1709)  
Le violette. . . . .Alessandro Scarlatti  
(1660-1725)  
Vergin, tutto amor. . . . .Francesco Durante  
(1684-1755)  
Sebben crudele. . . . .Antonio Caldara  
(1670-1738)  
Già il sole dal Gange. . . . .Alessandro Scarlatti  
Rhonda Bingle, soprano  
Lorna Paterson, pianist

Als Luise die Briefe, K.V. 520. . . . .Wolfgang Amadeus Mozart  
Abendempfindung, K.V. 523. . . . . (1756-1791)  
Der Musensohn, Op. 92, No. 1. . . . . Franz Schubert  
Ständchen (Schwanengesang). . . . . (1797-1828)  
Heidenröslein, Op. 3, No. 3. . . . .  
Rastlose Liebe, Op. 5, No. 1. . . . .  
Jennifer Scragg, soprano  
Lorna Paterson, pianist

Siete Canciones populares Españolas. . . . .Manuel de Falla  
El paño moruno (1876-1946)  
Seguidilla murcienne  
Asturiana  
Jota  
Nana  
Canción  
Polo

Judith Holswick, soprano  
Geoffrey Hodgkinson, pianist

---

This recital represents the first term examination for students in Professor Alexandra Munn's Music 528 course, "Art Song Interpretation".





The Department of Music  
of  
The University of Alberta  
presents

ROBIN SPEERS, trumpet

assisted by SAM LANCASTER, piano

Thursday, December 2, 1976 at 5:15 p.m.  
Convocation Hall, Arts Building

Preludio, Aria e Scherzo.....Ennio Porrino  
(b. 1910)

Concerto (c. 1715).....Giuseppe Torelli  
(1658-1709)

Fantaisie Dramatique.....Alphonse Goeyens

INTERMISSION

Sonata (1939).....Boris Asafiev  
In Modo Classico (1884-1949)  
Adagio  
Scherzo  
Sarabande

Brass Quintet (1965).....Vaclav Nelhybel  
Con bravura (b. 1919)  
Allegretto  
Allegro marcato  
Vivace  
Theme and Variations

Roy Townend, trumpet  
Linda Smyth, French horn  
Jeff Curry, trombone  
John Thompson, bass trombone

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This recital is presented in partial fulfillment of the requirements  
for the Bachelor of Music degree for Mr. Speers.



The Department of Music  
of  
The University of Alberta  
presents

MUSIC FOR FRENCH HORN

with students from the studio of David Hoyt

Gerald Onciul, Linda Smyth, Joan Greabeiel, Margaret Bunkall, Brenda Lintz

Friday, December 3, 1976 at 5:00 p.m.  
Convocation Hall, Arts Building

Konzert-Ouverture.....B. E. Müller

Petite Suite.....Henri Tomasi  
I. Invocation Inca (b. 1901)

II. Berceuse Cynnéenne

III. Ronde Niçoise

Short Suite.....Verne Reynolds  
Toccata (b. 1926)  
Recitativi  
Ricercata

Frippery No. 8, "Barbershop".....Lowell E. Shaw

Sextet for Horns.....Gregory Kerkorian





THE DEPARTMENT OF MUSIC  
of  
THE UNIVERSITY OF ALBERTA

presents

THE UNIVERSITY OF ALBERTA  
CONCERT BAND

Ernest Dalwood, conductor

Sunday, December 5, 1976 at 3:00 p.m.  
Students' Union Building Theatre

O Canada

PAGEANTRY ..... Robert Washburn

NOEL COWARD ..... arr. Robert Russell Bennett

FACILITA ..... John Hartmann  
(arr. C. Brown)

Neil Corlett, solo cornet

THEMES FROM OFFENBACH ..... arr. Clair W. Johnson

FANFARE ..... Hugo Montenegro  
(arr. Tatgenhorst)

FACE THE MUSIC ..... Jeff Lynne  
(arr. Moss)

Jennifer Scragg, soprano  
Jamie Moore, electric guitar  
George Koller, electric guitar  
Geoffrey Hodgkinson, piano  
Ichiro Fujinaga, drums

GERSHWIN ..... arr. Robert Russell Bennett

SLEIGH RIDE ..... Leroy Anderson

SEMPER FIDELIS ..... John Phillip Sousa

# THE UNIVERSITY OF ALBERTA CONCERT BAND

Ernest Dalwood, conductor

## PICCOLO

Patty Wiese (Ed.)

## FLUTE

Bill Damur (Music)  
Suzanne de Grandpre (Arts)  
Mark Edwards (Music)  
Marcia Hill (Music)  
Anita Lorenzino (P.Ed.)  
John Nagy (Music)  
Pam Seaton (Arts)  
Barb Skinner (Arts)  
Kathy Smith  
Kathy Wood (Eng.)

## OBOE

Colleen Chambers (Ed.)  
Isabelle Narayana  
(J. H. Picard, IX)

## E FLAT CLARINET

Ron Hartwell (Music)

## B FLAT CLARINET

Elizabeth Bowden (Pharmacy)  
Joanne Boychuk (Music)  
Dorothea Hantel (Ed.)  
Shirley Heemeryck (Ed.)  
Ralph Hornig (Comm.)  
Wayman Mah (Sci.)  
Leslie Marxheimer (P.Ed.)  
Susan Myrholm (Arts)  
Linda Petluk (Sci.)  
Judy Rogers (Ed.)  
Norah Smyth (Music)  
Paul Wozny (Arts)

## ALTO CLARINET

Francis Bischoff (Ed.)

## BASS CLARINET

Vickie Caseley (Music)

## CONTRA BASS CLARINET

Murray Reid (Music)

## BASSOON

Lynne Steinwand (Queen E., XI)

## ALTO SAXOPHONE

Marty Anderson (Comm.)  
Brian Kucey (Sci.)  
Don Mackay (Ed.)  
Wendy McCullough (Sci.)  
Nancy More (Sci.)  
Bill Taylor (Med.)

## TENOR SAXOPHONE

Larry Grudzinski (Ed.)  
Terry Lake (Comm.)  
Orest Warchola (Comm.)

## BARITONE SAXOPHONE

Reiner Piehl (Ed.)

## FRENCH HORN

Ken Fossey (Arts)  
Ron Gegolick (Eng.)  
Johanna Kroon  
Brenda Lintz (Arts)

## TRUMPET

Greg Abelseth (Music)  
Gwyneth Astley (Ed.)  
Dawn Hage (Spruce Grove, XII)  
Richard Kearl (Sci.)  
Ryszard Kozlowski (Ed.)  
Andree Lemieux (Music)  
Joedy Missal (Ed.)  
Maureen Riddell (Arts)  
Dominique Roy (Eng.)  
Patricia Russell (Ed.)

## TROMBONE

Roy Armitage (Lib. Staff)  
Bob Goldbeck (Arts)  
Larry Hennig (Music)  
Brian Peel (Sci.)  
Renate Werner (Arts)

## BASS TROMBONE

Mark Johnson (Music)

## BARITONE

Claire Jacobsen  
Darren Johnstone  
(Spruce Grove, XI)  
Ian Poole (Comm.)

## TUBA

Milton Davies (Ed.)  
Harold Eggert (Sci.)  
Greg Meyer (Sci.)  
Gail Wells (Ed.)

## PERCUSSION

Ichiro Fujinaga (Sci.)  
Jim Raycroft  
Heather Sjulstad (Pharmacy)  
Brian Thurgood (Music)  
Sherylea Wood (Arts)

The Department of Music  
of  
The University of Alberta  
presents

LINDA FAASS, oboe

assisted by LAUREL NICHOL, piano

Tuesday, December 7, 1976, at 8:00 p.m.  
Convocation Hall, Arts Building

Sonata in C major (c.1715)

Largo cantabile  
Allegro  
Largo espressivo  
Allegro

Jean Baptiste Loeillet  
(1680-1730)

Sonata (1962)

Élégie  
Scherzo  
Déploration

Francis Poulenc  
(1899-1963)

Three Pieces (1954)

Elegiac Dance  
Presto  
Gavotte

Michael Head  
(b.1900)

Sonata, Op. 166 (1921)

Andantino  
Allegretto  
Molto allegro

Camille Saint-Saëns  
(1835-1921)







Department of Music University of Alberta

P r e s e n t s

A CHAMBER MUSIC MORNING MUSICALE (EXAM!)

STUDENTS OF THE UNIVERSITY OF ALBERTA STRING QUARTET

CHAMBER MUSIC ROOM  
Saturday December 11, 1976

ALL TEACHING STAFF AND STUDENTS WELCOME TO ATTEND

8:30 - 8:45	(N. Miskey, Violin) (Ad Libitum) (J. Waite, Piano )	Mozart A+ Sonata (Complete)
8:45 - 9:00	Savaryn, Violin Abday, Piano	Schubert D+ Sonatina Movts. 1 & 2
9:00 - 9:40	Adams, Violin* D. Robertson, Viola Finger, Cello* Waite, Piano	Schumann Eb Piano Quartet (Complete)
9:40 - 10:00	Metcalf, Violin* Savaryn, Violin Morris, Viola Finger, Cello*	Schumann A- (1st Movt.) Schubert Eb (1st Movt.)
10:00 - 10:15	Savaryn, Violin A Ø. Robertson, Cello Melin, Piano	Haydn C+ Trio (Complete)
10:20 - 10:40	Adams, Violin* A Ø. Robertson, Cello Unyk, Piano	Mozart C+ Trio (Movts. 1 & 2)
10:40 - 11:00	<u>I n t e r m i s s i o n</u>	
11:00 - 11:20	Hill, Violin Vaasjo, Violin Morris, Viola Denson, Cello	Haydn String Quartet





11:20 - 11:50	Chard, Violin Dobek, Piano	Beethoven G+ Sonata (Complete)
11:50 - 12:15	Chard, Violin Hughes, Viola Ludbrook, Cello Stojek, Piano	Brahms G- Piano Quartet
<u>12:15 - 12:45</u>	<u>L u n c h</u>	
12:45 - 1:45	Clarke, Cello ) Denson, Cello ) Ludbrook, Cello) Braaten, Piano ) Casgrain, Piano) Dykstra, Piano )	Shostakovitch Sonata

\*The UASQ thanks Cathy Adams, violin, Margaret Metcalf, violin and Suzanne Finger, cello for their assistance.





THE UNIVERSITY OF ALBERTA

*Department of Music*

# *Christmas Concert*

THE UNIVERSITY OF ALBERTA  
MADRIGAL SINGERS

and

THE CONCERT CHOIR

Larry Cook, conductor

THE ST. CECILIA CHAMBER ORCHESTRA

Michael Bowie, conductor

UNIVERSITY OF ALBERTA BRASS ENSEMBLES



*Sunday, December 12, 1976, 7:30 p.m.*

*All Saints' Cathedral*

# Program

Antiphony No. 2 (Christmas Motet) ..... Giovanni Gabrieli  
(1557-1612)

*The University of Alberta Brass Choir*

Four Carols ..... Manus Sasonkin  
(b. 1930)

The Virgin Sang to Her Child  
Three Kings  
Rejoice Greatly  
A King is Born Upon This Day

*The University of Alberta Madrigal Singers*

Concerto Grosso in G minor, Op. 6, No. 6. . . . George Frederic Handel  
(1685-1759)

Largo affettuoso  
A tempo giusto  
Musette: Larghetto  
Allegro  
Allegro

*Robert Miskey and Dianne Vaasjo, violins*  
*Victoria Clarke, cello; Janice Waite, harpsichord*  
*The St. Cecilia Chamber Orchestra*

Three Pieces ..... Anthony Holborne  
(d. 1602)  
Muy Linda  
Pavan  
Gailliard  
(arr. John Glasel)

*Neil Corlett and Katharine Jowett, trumpets*  
*Gerald Onciul, French horn*  
*David Archer, trombone; John Thompson, bass trombone*

Gabriel's Message ..... Basque Carol, arr. David Willcocks  
(b. 1919)

O magnum mysterium ..... Cristóbal de Morales  
(c. 1500-1553)

The Three Kings ..... Healey Willan  
(1880-1968)

Ding Dong! Merrily on High ..... arr. Charles Wood

The Holly and the Ivy ..... arr. Reginald Jacques

Alles was Odem hat (All breathing life,  
praise ye the Lord) ..... J. S. Bach  
(1685-1750)

*The Concert Choir*

Three Christmas Carols ..... arr. David Willcocks  
O come, all ye faithful  
God rest you merry, gentlemen  
The first Noel

*The Choirs, The St. Cecilia Chamber Orchestra and the Audience*

# Christmas Carols

## O COME, ALL YE FAITHFUL

O come, all ye faithful,  
Joyful and triumphant,  
O come ye, O come ye to Bethlehem;  
Come and behold him  
Born the King of Angels:  
*O come, let us adore him,*  
*O come, let us adore him,*  
*O come, let us adore him,*  
*Christ the Lord!*

God of God,  
Light of Light,  
Lo! he abhors not the Virgin's womb;  
Very God,  
Begotten, not created:  
*O come, etc.*

Sing, choirs of angels,  
Sing in exultation,  
Sing, all ye citizens of heav'n above;  
Glory to God  
In the highest:  
*O come, etc.*

Yea, Lord, we greet thee,  
Born this happy morning,  
Jesu, to thee be glory giv'n;  
Word of the Father,  
Now in flesh appearing:  
*O come, etc.*

## GOD REST YOU MERRY, GENTLEMEN

God rest you merry, gentlemen,  
Let nothing you dismay,  
For Jesus Christ our Savior  
Was born upon this day,  
To save us all from Satan's power  
When we were gone astray:  
*O tidings of comfort and joy,*  
*Comfort and joy,*  
*O tidings of comfort and joy.*

From God our heav'nly Father  
A blessed angel came,  
and unto certain shepherds  
Brought tidings of the same,  
Now that in Bethlehem was born  
The Son of God by name:  
*O tidings of comfort and joy,*  
*Comfort and joy,*  
*O tidings of comfort and joy.*

Now to the Lord sing praises,  
All you within this place,  
And with true love and brotherhood  
Each other now embrace;  
This holy tide of Christmas  
All others doth deface:  
*O tidings of comfort and joy,*  
*Comfort and joy,*  
*O tidings of comfort and joy.*

## THE FIRST NOEL

The first Noel the angel did say  
Was to certain poor shepherds in fields as they lay;  
In fields where they lay, keeping their sheep,  
On a cold winter's night that was so deep:

*Noel, Noel, Noel, Noel,  
Born is the King of Israel!*

They looked up and saw a star,  
Shining in the east, beyond them far;  
And to the earth it gave great light,  
And so it continued both day and night:

*Noel, Noel, Noel, Noel,  
Born is the King of Israel!*

This star drew nigh to the northwest;  
O'er Bethlehem it took its rest,  
And there it did both stop and stay  
Right over the place where Jesus lay:

*Noel, Noel, Noel, Noel,  
Born is the King of Israel!*

Then let us all with one accord  
Sing praises to our heav'nly Lord,  
That hath made heav'n and earth of naught,  
And with his blood mankind hath bought:

*Noel, Noel, Noel, Noel,  
Born is the King of Israel!*



THE DEPARTMENT OF MUSIC  
of  
THE UNIVERSITY OF ALBERTA

presents

**CAROLYN CHRISTIE, flute    JANET SCOTT, piano**  
**assisted by William Harrison, bassoon**

Monday, December 13, 1976 at 8:00 p.m.  
Convocation Hall, Arts Building

Sonata No. 1 in B minor ..... Johann Sebastian Bach  
Andante (1685-1750)  
Largo e dolce  
Presto; Allegro

Dance of the Blessed Spirits ..... Christoph Willibald von Gluck  
(from the opera "Orphée", 1774) (1714-1787)  
(transcribed by Georges Barrère)

Carnaval de Venise—Fantasie Variée, Op. 14 ..... P. A. Génin

INTERMISSION

Bachianas Brasileiras No. 6  
for flute and bassoon (1938) ..... Heitor Villa-Lobos  
1. Aria (Chôro) (1887-1959)  
2. Fantasia

First Sonata for flute and piano (1945) ..... Bohuslav Martinu  
Allegro moderato (1890-1959)  
Adagio  
Allegro poco moderato



THE DEPARTMENT OF MUSIC  
of  
THE UNIVERSITY OF ALBERTA  
presents

**ALVIN LOWREY, trumpet and cornet**  
**JUDITH LOWREY, piano**

Friday, January 7, 1977 at 8:00 p.m.  
Lecture Theatre I, Humanities Centre

Concerto in E flat major for Trumpet (1796).....Franz Joseph Haydn  
Allegro (1732-1809)  
Andante  
Allegro

Concerto in D major for Trumpet (1762).....Leopold Mozart  
Adagio (1719-1787)  
Allegro moderato

Klavierstücke, Op. 119 (1893) ..... Johannes Brahms  
Intermezzo: Adagio (1833-1897)  
Intermezzo: Andantino un poco agitato  
Intermezzo: Grazioso e giocoso  
Rhapsodie: Allegro risoluto

INTERMISSION

Sonate for Trumpet and Piano (1943) ..... Jean Hubeau  
Sarabande: Andante con moto (b. 1917)  
Intermède: Allegro con brio  
Spiritual: Andante molto calmo (Tempo di Blues)

Hungarian Melodies (Magyar Dallamok) (1929).....Vincent Bach  
(1890-1976)



the **48**

the first of  
three lecture recitals  
on the 48 preludes and fugues  
for the well-tempered clavier  
of Johann Sebastian Bach (1685-1750)

2.30 pm  
January 9 1977  
room 1-23  
Fine Arts Centre

preludes and fugues **Book One**

C major; C minor

*Lorna Paterson*

C sharp major; C sharp minor

D major; D minor

*Elaine Dobek*

E flat major; D sharp minor

*Sylvia Shadick*

E major; E minor

*Julie Kennedy*

F major; F minor

*Geoffrey Hodgkinson*

F sharp major; F sharp minor

*Michael Rose*

G major; G minor

*Lillian Buckler*

A flat major; G sharp minor

*Albert Krywolt \**





THE EDMONTON CHAMBER MUSIC SOCIETY

presents

THE UNIVERSITY OF ALBERTA  
STRING QUARTET

Thomas Rolston, violin  
Lawrence Fisher, violin

Michael Bowie, viola  
Claude Kenneson, violoncello

PROGRAM

QUARTET IN B FLAT MAJOR,  
OP. 76, NO. 4 (1797) ("SUNRISE") ..... Franz Joseph Haydn  
Allegro con spirito (1732-1809)  
Adagio  
Menuetto: Allegro  
Allegro ma non troppo

QUARTET NO. 5 (1934) ..... Béla Bartók  
Allegro (1881-1945)  
Adagio molto  
Scherzo  
Andante  
Finale: Allegro vivace

INTERMISSION

QUARTET IN A MINOR, D. 804 (1824) ..... Franz Schubert  
Allegro ma non troppo (1797-1828)  
Andante  
Menuetto: Allegretto  
Allegro moderato

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Wednesday, January 12, 1977  
8:30 p.m.

First Presbyterian Church  
10025- 105 St.

Next concert: Fine Arts Quartet with Menahem Pressler, piano,  
February 9, 1977.

Program courtesy of: Sound Plus  
10125 - 104 Street  
Phone: 429-5147



# the 48

the second of  
three lecture recitals  
on the 48 preludes and fugues  
for the well-tempered clavier  
of Johann Sebastian Bach (1685-1750)

2.30 pm  
January 16 1977  
room 1-23  
Fine Arts Centre

## preludes and fugues Book One

A major; A minor  
*Michael Rose*

B flat major; B flat minor  
*Laurie Fumagalli*

B major; B minor  
*Tim Bowen \**

## preludes and fugues Book Two

C major; C minor  
*Alexandra Munn*

C sharp major; C sharp minor  
*Sylvia Shadick*

D major; D minor  
*Lorna Paterson*

E flat major; E flat minor  
*Geoffrey Hodgkinson*

E major; E minor  
*Albert Krywolt \**

F major; F minor  
*Alexandra Munn*

*guest \**





# the 48

the last of  
three lecture recitals  
on the 48 preludes and fugues  
for the well-tempered clavier  
of Johann Sebastian Bach (1685-1750)

2.30 pm  
January 23 1977  
room 1-23  
Fine Arts Centre

## preludes and fugues Book Two

F sharp major; F sharp minor

*Tim Bowen \**

G major; G minor

A flat major; G sharp minor

*Laurie Fumagalli*

A major; A minor

*Michael Rose*

B flat major; B flat minor

*Geoffrey Hodgkinson*

B major; B minor

*Elaine Dobek*



The Department of Music  
of  
The University of Alberta  
presents

JOHN H. McCORMICK, percussion

Monday, January 24, 1977 at 8:00 p.m.  
Room 1-23, Fine Arts Building

Seven Steps To Heaven. . . . . Miles Davis

Jamie Moore, guitar  
Geoffrey Hodgkinson, piano  
George Koller, bass

Sonata-Allegro for Marimba and Piano (1968) . . . . . Mitchel Peters

Pamela Braaten, piano

Inspirations Diabolique for Percussion Solo (1965) . . . . . Rickey Tagawa

- I. Introduction
- II. Dance
- III. Adagio and Tarantella
- IV. Cadenza
- V. Perpetual Motion

INTERMISSION

Tornado for Snare Drum Solo (1966) . . . . . Mitch Markovich

Furioso and Valse in D minor for Marimba Solo (1964).. . . . .Earl Hatch

Sonata No. 1 for Timpani and Piano (1971) . . . . .Anthony J. Cirone

Pamela Braaten, piano

Habanera from "Carmen" for Marimba Solo . . . . .Georges Bizet  
(1838-1875)  
arr. Earl Hatch

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This recital is presented in partial fulfillment of the requirements for the  
Bachelor of Music degree for Mr. McCormick.



# The Magic Flute







*University of Alberta*  
***Department  
of Music***

in conjunction with  
The Victoria Composite High School  
Performing Arts Department  
*presents*

*an opera in two acts by*  
Wolfgang Amadeus Mozart

# The Magic Flute

*original libretto by Emmanuel Schikaneder*  
*English translation by Ruth and Thomas Martin*

Alfred Strombergs  
*conductor*

Alan Ord  
*stage director*

Donald Pimm  
*designer*

Wednesday January 26, 8.00 pm

Friday January 28, 1.00 pm  
*(student matinée)*

Saturday January 29, 8.00 pm 1977  
Victoria Composite High School Auditorium



## Cast

*in order of apperance*

Tamino, <i>a prince</i>	Lary Benson*
<i>attendants of the Queen of the Night</i>	
First Lady	Jennifer Scragg
Second Lady	Jill Lockwood
Third Lady	Kathy Megli
Papageno, <i>a bird-catcher</i>	Randal Lecky
Queen of the Night	Sandra Gavinchuk
Monostatos, <i>in the service of Sarastro</i>	Tim Mallandaine
Pamina, <i>daughter of the Queen</i>	Judith Holswick
	Janet Nichol ( <i>Jan. 28</i> )
First Spirit	Anita Noel
Second Spirit	Anne Longworth
Third Spirit	Mary Louise Burke
Speaker	Michel Gervais
Sarastro, <i>the High Priest</i>	Lothar Backman
First Priest	Robert Mast
Second Priest	Michel Gervais
First Man in Armor	Tim Mallandaine
Second Man in Armor	David Snable
Papagena, <i>Papageno's sweetheart</i>	Judith Hambley
Dragon	Brian Colborne
Slaves	Robert Mast
	Dan Bagan
	Larry Derkach

*\*by permission of  
Actors' Equity Association*

*Chorus of People*  
**The University of Alberta Concert Choir**

---

Dr. Larry Cook, conductor

soprano

Rosalyn Bryant  
Brenda Dalen  
Elaine Dobson  
Lori Downey  
Halyna Dytyniak  
Susan Greene  
Sheila Hemingson  
Mary Phillips Rickey  
Valerie Squair  
Margaret Wallwork

tenor

David Bacon  
Bruce Moltzan  
Richard Patching  
Michael Perman  
Reiner Piehl

alto

Bev Goring  
Bev Guebert  
Edie Kutchen  
Fran Litschko  
Beverly Mann  
Joan Miller  
Sabina Posadziejewski  
Renita Sinn  
Cathy Stirrat  
Janet Symon

bass

Cedric Abday  
Bob Casgrain  
Peter Clark  
Wolfgang Kuraitis  
A. Ian MacDonald  
David Oyen

*Chorus of Priests*  
**German Male Choir 'Liederkrantz'**

---

Wesley Berg, conductor

first tenor

Hank Wildemann  
Alfred Boenke  
Artur Kuhn  
Steve Reffling  
Joachim Winter

baritone

Fritz Schimanke  
Hans Lingle  
Ed Hartmann  
Bill Polglase  
Rochus Danneker  
Hermann Renz

second tenor

Hans Schrubkowski  
Ernst Rossmann  
Adolph Toews  
Siegismund Riemer  
Rudolf Traxel  
Peter Martens  
Gus Herder

bass

Karl Zoeller  
Erwin Krohn  
Joe Breuness  
Dieter Rahn

**St. Cecelia Opera Orchestra**

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Robert Miskey, concertmaster

violins

Gilbert Hill  
Neil Miskey  
Paul Forster  
Sylvia Shadick  
Mike Savaryn  
Dianne Vaasjo  
Mark Ellestad  
Laurie Fumigalli

cellos

Victoria Clarke  
Joanne Ludbrook  
Rebecca Denson

flutes

Doreen Beck  
William Damur

clarinets

Ronald Hartwell  
N. Townend

french horns

Linda Smyth  
Brenda Lintz

trombones

David Archer  
Mark Johnson

violas

Neil Hughes  
Elizabeth Morris  
Andrew Bacon  
Donna Robertson  
Barbara McLean

basses

Bruce Okrainer  
George Koller  
S. Birch

oboes

Linda Faass  
Janice McDonald

bassoons

B. Berkowitz  
Douglas Jahns

trumpets

Wendy Grasdall  
Tracey Hindle

timpani

Thomas Parada

celesta

Elaine Dobek



## Staff of Voice/Opera Division

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University of Alberta  
Department of Music

chairman, conductor, vocal coach	Alfred Stombergs
assistant professor of voice, stage director	Alan Ord
assistant professor of voice	Harold Wiens
vocal instructors	Jean Letouneaux
	Merla Aikman
graduate assistant	David Speers
rehearsal pianists	Elaine Dobek
	Norma Cutrer

## Production Staff

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Victoria Composite High School  
Performing Arts Department

technical director	Donald Pimm
costume cutter and supervisor	Carol Moore
lighting designer	Diane Kitchen
publicity	Bill Brumbalow, Debbie Yaroshuk, Bradley Fraser, Joanne Merkel, Verne Pester, Pam Hayes
sound	Earl Fudger
lights	Derrick Moore, Brian Colborne, Robert Griffiths, Debbie Yaroshuk
student stage managers	Ian Kohn, Barbara Ostrowercha, Morgan Syversten
running crew	Joanne Merkel, Morgan Syversten, Ian Kohn, Pearl Drewin, Garry Poulin, Gail Caballero, Bradley Fraser
make-up crew	Julia Mandelblatt, Pam Hayes, Heather Barnett
properties	Pearl Drewin, Gail Caballero
costume construction	Joanne Merkel, Debbie Levy, Leslie Lou O'Connor-Parsons, Pam Hayes, Julia Mandelblatt, Melinda Kohn, Gail Cabellero, Janice Land, Gloria Grantham, Carol Basford
set construction	Lyle Sandstrom, Barbara Smith, Thoen Breton, Sophia Nathanail, Kevin Wilson, Tina Vanrikkoord, Mei Cheung, Robert Puffer, Dale Goulder, Tommy Huber, Lois Marquis, Jo Anne Montgomery, Ian Kohn, Morgan Syversten, Melinda Kohn, Fleur Fleming, Ken Ward, Brian Colborne, Louise Gunn, Pearl Drewin, Earl Fudger, Robert Griffiths, Derrick Moore, Debby Yaroshuk, Garry Poulin, Brad Fraser, Verne Pester
box office	Fleur Fleming, Carol Basford
coat check	Ken Ward, Janice Land
house manager	Debbie Levy
concession	Louise Gunn, Julia Mandelblatt, Verne Pester
graphic design	Christopher Ozubko

## Story of the Opera

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### Act 1

Tamino, a prince, is pursued by a furious serpent. His life is saved by Three Ladies. After admiring his good looks as he lies unconscious they go off to tell their mistress, the Queen of the Night, about him. He recovers and meets Papageno, a bird-catcher, who claims that he was Tamino's rescuer. The Ladies re-enter; after locking up Papageno's mouth with a padlock as a punishment for lying, they give Tamino a portrait of Pamina, the Queen's daughter, with whom he at once falls in love. The Queen appears and bids him rescue Pamina, who is a prisoner in the hands of the High Priest Sarastro. The Ladies further say that Papageno is to go with him and that they will be directed by Three Spirits; they give Tamino a magic flute, and a magic chime of bells to Papageno.

Pamina, having attempted to escape, is caught and brought back by Monostatos. Papageno enters; he and Monostatos are each frightened at the sight of the other and run away, but Papageno talks to Pamina and suggests that they should set off together in search of Tamino.

Tamino meanwhile has been guided by the Three Spirits to the temples of Nature, Reason and Wisdom. At the doors of the first two he is repulsed, but at the third he is met by the Speaker, who explains to him that Sarastro is not the cruel tyrant described by the Queen, but the head of a brotherhood of wise and good men; he hints cryptically that Tamino may perhaps wish to join it. Tamino fails at first to understand; he can think only of Pamina who is still alive, he is told by an unseen chorus. The playing of the magic flute consoles him; hearing it answered by Papageno's panpipe, he goes to look for him. Papageno enters with Pamina, looking for Tamino, but they are intercepted by Monostatos and his slaves; Papageno starts to play on his bells and Monostatos and the slaves are obliged to dance off.

Sarastro now enters with priests and people. Pamina throws herself at his feet and confesses her attempt to escape, but says that she did so to avoid the amorous advances of Monostatos, who now leads in Tamino and accuses him of trying to abduct Pamina. Tamino and Pamina see each other for the first time. Sarastro orders Monostatos to the bastinado. Tamino and Papageno are led away for probation, while Pamina remains in Sarastro's care.

### Act 2

Sarastro prevails upon the priests to accept Tamino as a candidate for initiation into their mysteries. Tamino and Papageno are then subjected to their first trial, the test of silence; the Three Ladies appear and endeavor to make them speak, but they remain steadfast.

Monostatos, finding Pamina asleep, is on the point of assaulting her but is prevented by the sudden appearance of the Queen, who gives her a dagger and orders her to kill Sarastro. The Queen vanishes and Monostatos snatches the dagger from Pamina and threatens to kill her unless she yields to his desires. Sarastro enters, berates him and consoles Pamina.

Tamino and Papageno are subjected to a second test of silence. The Spirits bring back the flute and bells; they also provide a generous meal which Papageno enjoys greedily. Pamina enters, but neither of them will speak to her in spite of her distress.

The lovers are now brought before Sarastro, who says that Tamino must take his last farewell of Pamina. Tamino is led away. Papageno meanwhile makes it quite clear that the brotherhood is not for him and has a comic scene with an old woman, who for a moment reveals herself as Papagena but is immediately sent away by the priest.

The Three Spirits sing a hymn to the rising sun. Pamina enters in wild despair, intending to kill herself, but is prevented by the Spirits, who lead her gently away. Tamino is now subjected to the third trial and in this Pamina is allowed to join him. They pass unharmed through fire and water, protected by the sound of the magic flute, and are admitted to the company of the initiates. Papageno, still unable to find his Papagena, attempts to hang himself, but the Spirits tell him to play on his bells, and while he does so they bring in Papagena with whom he is finally reunited.

The Queen, with Monostatos and the Ladies, makes a last attempt to destroy the temple, but Sarastro appears, and they sink to eternal night while the chorus sings a hymn of thanksgiving to Isis and Osiris.

*there will be one fifteen minute intermission*

## Program Notes

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Like many other artists and intellectuals of their time, Mozart and Schikaneder were attracted by the humanitarian and democratic ideals of Freemasonry. This order achieved special prominence in Vienna in the 1770's and '80's. Mozart joined in 1784 (so did Haydn, a few weeks later) as did Schikaneder the librettist in 1788. The Magic Flute was not Mozart's first work with Masonic intent, having written several for his lodge and a few even before having become initiated.

The Magic Flute is full of Masonic symbols and ideals that were pertinent to the order in that day. For instance, the mystic number Three is stressed in many ways. The opera begins and ends in E flat major (Three flats). Three portentous chords in the overture as

well as in the beginning of the second act; there are Three Ladies, Three Spirits, Three doors on which to knock. The Egyptian setting is another reference to Masonry, Egypt being the traditional place where the Mysteries of the brotherhood were derived. Masonic devices and symbols are openly printed on the title page of the first edition of the libretto and the Masonic implications go on and on.

The Magic Flute is an allegory, its subject is an ideal: The victory of virtue and brother, the triumph of light over darkness, of knowledge over ignorance, of good over evil. Mozart's characters are not only individuals but also symbols that are as pertinent today as they were in his own time.









The Department of Music  
of  
The University of Alberta  
presents

JEFFREY P. CURRY, trombone

assisted by LAURIE FUMAGALLI, piano

Monday, January 31, 1977 at 8:00 p.m.  
Knox-Metropolitan United Church  
8307-109 Street, Edmonton

Sonata a 3. . . . . Heinrich Ignaz Franz Biber  
(1644-1704)

Allyn Chard and Dianne Vaasjo, violins  
Sharon Beckstead, organ  
George Koller, bass

Sonata for Trombone and Piano. . . . . George Frederick McKay  
I. Allegro moderato (b. 1899)

Deux Pièces. . . . . Jules Semler-Collery  
a) Chant Élégiacque  
b) Chant Héroïque

David Archer, trombone  
Mark Johnson and John Thompson, bass trombones

Impromptu pour Trombone et Piano. . . . . Marcel Poot  
(b. 1901)

INTERMISSION

Concerto en fa mineur. . . . . George Frederick Handel  
I. Grave (1685-1759)  
II. Allegro  
III. Largo  
IV. Allegro

Serenade No. 6, Op. 44 (1950). . . . . Vincent Persichetti  
Prologue (b. 1915)  
Barcarole  
Dialogue  
Intermezzo  
Dance

Elizabeth Morris, viola  
Rebecca Denson, cello

Quintet (1961). . . . . Arthur Frackenpohl  
I. March (b. 1924)  
II. Blues  
III. Rondo

Roy Townend and Robin Speers, trumpets  
Linda Smyth, French horn  
John Thompson, bass trombone

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This recital is presented in partial fulfillment of the  
requirements for the Bachelor of Music degree for Mr. Curry.



The Department of Music  
of

The University of Alberta

presents

JANET NICHOL, soprano

assisted by LAUREL NICHOL, piano

Wednesday, February 2, 1977 at 8:00 p.m.  
Knox-Metropolitan United Church  
8307-109 Street, Edmonton

From the cantata, "Mein Herze Schwimmt im Blut", BWV 199 . . . . .J. S. Bach  
Recitative: Mein Herze Schwimmt im Blut (1685-1750)  
Aria: Stumme Seufzer, Stille Klagen

Recitative: Ich Lege Mich in Diese Wunden  
Aria: Wie Freudig ist Mein Herz

Wir Wandelten, Opus 96, No. 2 . . . . .Johannes Brahms  
Ständchen, Opus 106, No. 1 . . . . . (1833-1897)  
Die Mainacht, Opus 43, No. 2 . . . . .  
O Liebliche Wangen, Opus 47, No. 4 . . . . .

Chants d'Auvergne . . . . .J. Canteloube  
I. La Bergère aux Champs (1879-1957)  
II. Bailèro  
III. From "Trois Bourrées"  
a) L'eau de Source  
c) Là-bas dans le Limousin

INTERMISSION

Nobles Seigneurs ("Les Huguenots") . . . . .Giacomo Meyerbeer  
(1791-1864)

Honor! . . . . .Negro Spirituals  
Take my Mother Home . . . . .arr. Hall Johnson  
Witness . . . . .

Homenaje a Lope de Vega, Opus 90 . . . . .Joaquin Turina  
I. Cuando Tan Hermosa Os Miro (1882-1949)  
II. Si Con Mis Deseos  
III. Al Val de Fuente Ovejuna

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This recital is presented in partial fulfillment of the requirements for the  
Bachelor of Music degree for Miss Nichol.

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Everyone is cordially invited to attend a reception at 14649 - 110 Avenue.





THE DEPARTMENT OF MUSIC  
of  
THE UNIVERSITY OF ALBERTA  
presents

## EXPLORATIONS 5

The Provincial Museum Auditorium, Edmonton

THIRD CONCERT—Thursday, February 3, 1977 at 8:30 p.m.

Fantasia bética (1919) ..... Manuel de Falla  
Alexandra Munn, piano (1876-1946)

Radio music (1956)..... John Cage  
Allan Bell, John Charles, Ron Hannah, Jerry Ozipko, (b. 1912)  
Karen Rapoport, and Paul Rapoport, radios

Music for piano, nos. 69, 71, 70, 74, 75, 76 (1956) ..... John Cage  
Paul Rapoport, piano

Suite for solo flute (1976) ..... Violet Archer  
Prelude (first performance) (b. 1913)  
March  
Soliloquy  
Paean  
Jonathan Bayley, flute

### INTERMISSION

Song cycle on poems of Heinrich Heine, op. 24 (1840) ..... Robert Schumann  
Morgens steh' ich auf und frage (1810-1856)  
Es treibt mich hin  
Ich wandelte unter den Bäumen  
Lieb' Liebchen, leg's Händchen  
Schöne Wiege meiner Leiden  
Warte, warte, wilder Schiffmann  
Berg' und Burgen schau'n herunter  
Anfangs wollt' ich fast verzagen  
Mit Myrten und Rosen  
Harold Wiens, baritone  
Diana Wiens, piano

Dances andalouses (1921) ..... Manuel Infante  
Ritmo (1883-1958)  
Sentimiento  
Gracia  
Alexandra Munn and  
Ernesto Lejano, pianos

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Grateful acknowledgement is made to Albert and Mary-Lou Krywolt and to Roger Jolly of Shaw Piano and Organ Centre (Edmonton) for the use and transportation of the second Baldwin piano.

Last concert in this series: Thursday, March 17, 1977, at the same time and place. The Department of Music (ph. 432-3263) and the news media will have the details.



The Department of Music

of

The University of Alberta

presents

STUDENT COMPOSERS' FORUM I

under the direction of Professor Malcolm Forsyth

Works by students of Professors Violet Archer, Malcolm Forsyth, and Manus Sasonkin

Friday, February 4, 1977 at 4:00 p.m.

Room 1-23, Fine Arts Building

Arctic Rhododendrons (Song) (poem by Al Purdy) . . . . . Joy Simper  
Kathy Megli, mezzo-soprano  
Anna Unyk, piano

A Rocking Chair Dreams . . . . . Joy Simper  
Michael Rose, piano

Three Pieces for Solo Flute. . . . . Robert Rosen  
I. Rondeau  
II. Languor  
III. Minuet à deux  
David Crowther, flute

Two Songs. . . . . Rick Wiens  
I. A Decade (text by Amy Lowell)  
II. I'm Nobody (text by Emily Dickenson)  
Judith Holswick, soprano  
Robert Rosen, piano

Old Women (Song) (text by Babette Deutsch). . . . . Kristin Glade  
Jennifer Scragg, soprano  
Kristin Glade, piano

Two Songs. . . . . Robert J. Middleditch  
I. Night (text by Robinson Jeffers)  
II. Autumn (a Chinese verse translated by Gerard Manley Hopkins)  
Mary Louise Burke, mezzo-soprano  
Michael Rose, piano

Passacaglia. . . . . Allan Bell  
Ewa Stojek, piano

Songs. . . . . Carlene Mercer  
I. Three Haiku (translated from Japanese)  
II. "a bird came down the walk..." (Emily Dickenson)  
Heather Hantke, mezzo-soprano  
Cedric Abday, piano

A Song Cycle (text by Laurence Ferlinghetti). . . . . Jamie Moore  
I. Peacock's Walk  
II. Dove sta Amore  
III. The Horse with Violin in Mouth  
Ron V. Costley, baritone  
Elaine Dobek, piano



The Department of Music  
of  
The University of Alberta  
presents

GERALD ONCIUL, French horn

assisted by KAREN McNAUGHTON, piano

Monday, February 7, 1977 at 8:00 p.m.  
Central Pentecostal Tabernacle, North Sanctuary  
11605 - 107 Avenue, Edmonton

- Concerto No. 1 in D major (1762). . . . . Joseph Haydn  
Allegro (1732-1809)  
Adagio  
Allegro
- Villanelle for Horn and Piano (1906). . . . . Paul Dukas  
(1865-1935)
- Two Etudes for Unaccompanied Horn (1962). . . . . Gunther Schuller  
Lento (b. 1925)  
Scorrevole

INTERMISSION

- Trio in E flat major (1865). . . . . Johannes Brahms  
Andante (1833-1897)  
Scherzo: Allegro  
Adagio mesto  
Finale: Allegro con brio  
Ann Kenway, violin

---

This recital is presented in partial fulfillment of the requirements for  
the Bachelor of Music degree for Mr. Onciul.





THE EDMONTON CHAMBER MUSIC SOCIETY

presents

THE FINE ARTS QUARTET

Leonard Sorkin, violin  
Abram Loft, violin

Bernard Zaslav, viola  
George Sopkin, violoncello

with

MENACHEM PRESSLER, piano

The members of the Fine Arts Quartet are artists-in-residence  
at the University of Wisconsin in Milwaukee

PROGRAM

QUARTET IN F MAJOR, K. 590  
(1790) ..... Wolfgang Amadeus Mozart  
Allegro moderato (1756-1791)  
Andante  
Menuetto: Allegretto  
Allegro

QUARTET NO. 3, Op. 73 (1946) ..... Dimitri Shostakovich  
Allegretto (1906-1976)  
Moderato con moto  
Allegro non troppo  
Adagio  
Moderato

INTERMISSION

QUINTET IN A MAJOR FOR PIANO  
AND STRINGS, Op. 81 (1887) ..... Antonin Dvorak  
Allegro ma non tanto (1841-1904)  
Dumka: Andante con moto  
Scherzo: Molto vivace  
Finale: Allegro

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The Fine Arts Quartet and Menachem Pressler are represented by  
Melvin Kaplan Inc., 85 Riverside Drive, New York, New York 10024.

Recordings: Vox, Everest, Columbia, Musical Heritage Society, Decca.

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Wednesday, February 9, 1977  
8:30 p.m.

First Presbyterian Church  
10025- 105 St.

Next concert: Elly Ameling, March 9, 1977.

Program courtesy of: Hershel Sorokin Ltd.



The Department of Music  
of

The University of Alberta

presents

ROY TOWNEND, trumpet

assisted by SAM LANCASTER, piano

Thursday, February 17, 1977 at 8:00 p.m.

Robertson-Wesley United Church

10209-123 Street, Edmonton

Canzon (cornetto à 4 voc.) (1621). . . . . Samuel Scheidt  
(1587-1654)

Neil Corlett, Katharine Jowett and Robin Speers, trumpets

Sonata for Trumpet and Strings. . . . . Henry Purcell  
(1659-1695)

Allegro

Adagio

Allegro

Gilbert Hill and Dianne Vaasjo, violins

Elizabeth Morris, viola

Rebecca Denson, violoncello

Sam Lancaster, organ

Concerto for Trumpet and Orchestra (1955). . . . . Alexandra Pakhmutova  
(b. 1929)

INTERMISSION

Sonata for Trumpet and Piano (c. 1967). . . . . Donald H. White  
Fast and Marked

Slow

Spirited

Suite No. 1 for Brass Quintet (1967). . . . . William Schmidt  
(b. 1926)

I. Spirited

II. Joyful

III. Reposeful

IV. Agitated

Robin Speers, trumpet

Linda Smyth, French horn

Jeff Curry, trombone

John Thompson, bass trombone

---

This recital is presented in partial fulfillment of the requirements for the Bachelor of Music degree for Mr. Townend.

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Everyone is cordially invited to attend a reception in the Church Hall following the recital.



The Department of Music  
of

The University of Alberta

presents

DOUGLAS JAHNS, bassoon

assisted by KAREN McNAUGHTON, piano  
BRIAN BERKOWITZ and EDDY BAYENS, bassoons

Monday, February 21, 1977 at 8:00 p.m.  
Room 1-23, Fine Arts Building

Serenade for Three Bassoons, Op. 4. . . . . Julius Weissenborn  
Prelude (1837-1888)  
Figured Chorale: "He Who Lets Only The Loving God Rule"  
Finale

Recital Pieces. . . . . Willy Hess  
Ländler (1859-1939)  
Pastorale  
Rondo

Ballade pour Basson et Piano. . . . . Marcel Poot  
(b. 1901)

INTERMISSION

Three Pieces for Bassoon and Piano (1947). . . . . Halsey Stevens  
Allegro moderato (b. 1908)  
Andante  
Allegro

Four Preludes pour Basson et Piano (1954). . . . . Tadeusz Baird  
Moderato (b. 1928)  
Allegretto moderato  
Adagio  
Allegro giocoso

Polka for Three Bassoons, Op. 4 ("Tea Dance in the Little  
Country Manor"). . . . . Julius Weissenborn

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This recital is presented in partial fulfillment of the requirements for the  
Bachelor of Music degree for Mr. Jahns.





The Department of Music  
of  
The University of Alberta  
presents

INA DYKSTRA, piano

Tuesday, February 22, 1977 at 5:15 p.m.  
Room 1-23, Fine Arts Building

Sonata in A major, K. 331 (1777-78) . . . . . Wolfgang Amadeus Mozart  
Andante grazioso (1756-1791)  
Menuetto  
Alla Turca: Allegretto

Kinderszenen, Opus 15 ("Scenes from Childhood") (1838) . . . . . Robert Schumann  
Von fremden Ländern und Menschen ("From Foreign Lands and People") (1810-1856)  
Kuriose Geschichte ("A Curious Story")  
Hasche-Mann ("Catch Me")  
Bittendes Kind ("Entreating Child")  
Glückes genug ("Perfect Happiness")  
Wichtige Begebenheit ("An Important Event")  
Träumen ("Dreaming")  
Am Kamin ("By the Fireside")  
Ritter vom Steckenpferd ("Knight of the Rocking-Horse")  
Fast zu Ernst ("Almost too Serious")  
Fürstenmachen ("Frightening")  
Kind im Einschlummern ("Child Falling Asleep")  
Der Dichter Spricht ("The Poet Speaks")

Suite, Opus 14 (1916) . . . . . Béla Bartók  
Allegretto (1881-1945)  
Scherzo  
Allegro molto  
Sostenuto

La fille aux cheveux de lin (1910) . . . . . Claude Debussy  
Feux d'artifice (1913) . . . . . (1862-1918)

---

This recital is presented in partial fulfillment of the requirements for the Bachelor of Music degree for Miss Dykstra.



The Department of Music

of

The University of Alberta

presents

JOHN THOMPSON, bass trombone

assisted by BEVERLY IVANY, piano

Thursday, February 24, 1977 at 5:15 p.m.

Alberta College Gymnasium

10041-101 Street, Edmonton

Canzona Bergamasca (c. 1605). . . . . Samuel Scheidt  
(1587-1654)

arr. Arnold Fromme

Robin Speers and Roy Townend, trumpets

Linda Smyth, French horn

Jeffrey P. Curry, tenor trombone

Sonata II. . . . . Johann Ernst Galliard  
Andante (1680-1749)

Vivace

arr. John Clark

Alla Siciliano Cantabile

Spiritoso ed Allegro

Elephants in the Living Room) (1973). . . . . Tommy Pederson

Think of Something Nice )

The Tiger is a Kitty )

Christopher Taylor, bass trombone

#### INTERMISSION

Suite No. 2 in D minor for unaccompanied cello. . . . . J. S. Bach  
I. Prelude (1685-1750)

arr. Paul Bernard

Trois Pièces pour Quatuor de Trombones (1964). . . . . Eugene Bozza  
II. Moderato (b. 1905)

III. Allegro Vivo

David Archer and Jeffrey P. Curry, tenor trombones

Mark Johnson, bass trombone

Fantaisie Concertante (1961). . . . . Pierre Villette

---

This recital is presented in partial fulfillment of the requirements for the  
Bachelor of Music degree for Mr. Thompson.

---

Coffee will be served following the recital.



The Department of Music  
of  
The University of Alberta  
presents

O P E R A   W O R K S H O P

under the direction of Professor Alan Ord  
Musical direction: Professor Alfred Strombergs

Thursday and Friday, February 24 and 25, 1977 at 8:15 p.m.  
Room 1-29, Fine Arts Building

C O M E D Y   O N   T H E   B R I D G E

Comic opera in one act by Bohuslav Martinu (1890-1958)  
based on a Czechoslovakian play by V. K. Klicpera. English version: W. Schmolka

Josephine	Jennifer Scragg, Feb. 24; Judy Hambley, Feb. 25
John, a fisherman, her fiancé	Randy Lecky
The Brewer	Frank Giffen
Eva, his wife	Mary Louise Burke
The Schoolmaster	David Speers
The Enemy Sentry	Robert Mast
The Friendly Sentry	Jeffrey Curry
The Friendly Officer	Bill Damur

Pianist: Alfred Strombergs

The action takes place on a bridge across a river separating two opposing armies.

INTERMISSION

L E   P O R T R A I T   D E   M A N O N \*

Opera-comique in one act by Jules Massenet (1848-1912) (sung in French)  
Libretto by Georges Boyer

Le Chevalier des Grieux	Michel Gervais
Tiberge	Michel Landry
Jean, Vicomte de Morceuf	Anita Noel, Feb. 24; Jill Lockwood, Feb. 25
Aurore	Sandra Gavinchuk

Pianist: Elaine Dobek

Synopsis: A sequel to the story of "Manon". The Chevalier des Grieux, now grown old, but still in love with the memory of Manon, has a ward, Jean, who is in love with a young girl, Aurore. Des Grieux, who has never seen her, bitterly opposes the marriage, resisting even the pleas of his lifelong friend Tiberge. The young lovers find a portrait of Manon. Aurore appears before Des Grieux in the costume of the portrait and breaks down the old man's opposition. He is further mollified when Tiberge reveals that Aurore is Lescaut's daughter, therefore Manon's niece.

\*By arrangement with Theodore Presser Company, agent for Heugel & Cie., Paris, publisher.





The Department of Music  
of  
The University of Alberta  
presents

REBECCA DENSON, cello

assisted by INA DYKSTRA, piano

Friday, February 25, 1977 at 5:00 p.m.  
Lecture Theatre 1, Humanities Centre

- Seven Variations, G. 158, on "Bei Männern welche Liebe fühlen"  
from Mozart's opera, "The Magic Flute" (1801). . . . . Ludwig van Beethoven  
(1770-1827)
- Sonata in E minor, Op. 38 (1862-1865). . . . . Johannes Brahms  
Allegro non troppo (1833-1897)  
Allegretto quasi Minuetto  
Allegro
- Méditation Hébraïque (1924). . . . . Ernest Bloch  
(1880-1959)
- Quartet in G major, Op. 77, No. 1 (1799). . . . . Joseph Haydn  
Allegro moderato (1732-1809)  
Adagio  
Menuetto  
Finale

Gilbert Hill and Dianne Vaasjo, violins  
Elizabeth Morris, viola; Rebecca Denson, cello

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This recital is presented in partial fulfillment of the requirements for the Bachelor  
of Music degree for Miss Denson.



The Department of Music  
of  
The University of Alberta  
presents

ANNA UNYK, piano

Friday, February 25, 1977 at 5:15 p.m.  
Room 1-23, Fine Arts Building

- Partita No. 2 in C minor (1731). . . . . Johann Sebastian Bach  
Sinfonia (1685-1750)  
Sarabande  
Rondeaux
- Sonata in C major, K. 309 (1777). . . . . Wolfgang Amadeus Mozart  
Allegro con spirito (1756-1791)  
Andante, un poco adagio  
Rondeau: Allegretto grazioso
- La Soirée dans Grenade (1903). . . . . Claude Debussy  
(1862-1918)
- Six Dances in Bulgarian Rhythm from "Mikrokosmos", Volume VI  
(1926-1937). . . . . Béla Bartók  
(1881-1945)

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This recital is presented in partial fulfillment of the requirements for the  
Bachelor of Music degree for Miss Unyk.



The Department of Music  
of

The University of Alberta

presents

NEIL HUGHES, viola

assisted by JANET SCOTT and JANICE WAITE, piano

Friday, March 4, 1977 at 8:00 p.m.  
Lansdowne Baptist Church  
5011-122A Street, Edmonton

Sonata in C minor for Viola and Pianoforte. . . . . W. F. Bach  
Adagio e mesto (1710-1789)  
Allegro non troppo  
Allegro scherzando

Janet Scott, piano

Sonata for Viola and Piano, Op. 11, No. 4 (1922). . . . . Paul Hindemith  
Fantasie (1897-1963)  
Thema mit Variationen  
Finale (mit Variationen)

Janice Waite, piano

INTERMISSION.

Suite for Viola and Piano (1919). . . . . Ernest Bloch  
Lento (1880-1959)  
Allegro ironico  
Lento  
Molto vivo

Janet Scott, piano

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This recital is presented in partial fulfillment of the requirements for the  
Bachelor of Music degree for Mr. Hughes.

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The Church requests that guests please refrain from smoking and consuming food  
anywhere in the building. Thank you.





The Department of Music  
of  
The University of Alberta

presents

DOREEN BECK, flute

Wednesday, March 9, 1977 at 8:00 p.m.  
Room 1-23, Fine Arts Building

Sonata in E minor, BWV 1034. . . . . Johann Sebastian Bach  
Adagio ma non tanto (1685-1750)  
Allegro  
Andante  
Allegro

Robert Klakowich, harpsichord

Three Romances, Op. 94. . . . . Robert Schumann  
Nicht schnell (1810-1856)  
Einfach, innig  
Nicht schnell

Norma Cutrer, piano

Sonata da Camera for Flute, Oboe and Harpsichord (1957). . . . . Kelsey Jones  
Praeludium (b. 1922)  
Corrente  
Andante  
Giga

Hiromi Takahashi, oboe  
Robert Klakowich, harpsichord

INTERMISSION

Acht Stücke für Flöte allein (1927). . . . . Paul Hindemith  
Gemächlich, leicht bewegt (1895-1963)  
Scherzando  
Sehr langsam, frei im Zeitmass  
Gemächlich  
Sehr lebhaft  
Lied, leicht bewegt  
Rezitativ  
Finale

Poem. . . . . Charles T. Griffes  
(1884-1920)

Norma Cutrer, piano



The Department of Music  
of  
The University of Alberta  
presents

JANICE WAITE, piano

Thursday, March 10, 1977 at 5:15 p.m.  
Room 1-23, Fine Arts Building

- Variations in F minor (1793). . . . . Joseph Haydn  
(1732-1809)
- Sonata in F sharp major, Op. 78 (1809). . . . . Ludwig van Beethoven  
Adagio cantabile; Allegro ma non troppo (1770-1827)  
Allegro vivace
- Nocturne in F major, Op. 15, No. 1 (1830). . . . . Frédéric Chopin  
Mazurka in A minor, Op. 17, No. 4 (1834) . . . . . (1810-1849)  
Ballade in A flat major, Op. 47 (1840) . . . . .

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This recital is presented in partial fulfillment of the requirements for the  
Bachelor of Music degree for Miss Waite.



The Department of Music

of

The University of Alberta

presents

ANITA NOEL, soprano

assisted by CEDRIC ABDAY, piano

Friday, March 11, 1977 at 5:00 p.m.

Room 1-23, Fine Arts Building

Un moto di gioja. . . . .	.W. A. Mozart
Zufriedenheit . . . . .	(1756-1791)
Als Luise die Briefe ihres ungetreuen Liebhabers verbrannte . . . . .	
An Chloë. . . . .	
Les Berceaux. . . . .	Gabriel Faure
Clair de Lune . . . . .	(1845-1924)
Toujours. . . . .	
Fussreise. . . . .	Hugo Wolf
Gebet. . . . .	(1860-1903)
Verborgenheit. . . . .	
I Hate Music (Five kid songs for soprano). . . . .	Leonard Bernstein
	(b. 1918)

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This recital is presented in partial fulfillment of the requirements for the Bachelor of Music degree for Miss Noel.





The Department of Music  
of  
The University of Alberta

presents

THE COMPOSER AND THE MUSIC BUSINESS:  
A SYMPOSIUM

Saturday, March 12, 1977 at 9:30 a.m.  
Room 1-23, Fine Arts Building

- 9:30 a. m.      Music Publishing - Bailey Bird, Leeds Music
- 11:00 a. m.      Workshop: On the Performance of New Music  
Thomas Rolston, violin  
The University of Alberta Brass Quintet - Fordyce Pier  
and Alvin Lowrey, trumpets; David Hoyt, French horn;  
Malcolm Forsyth, trombone; David Otto, tuba

LUNCH

- 1:00 p. m.      Performing Rights - Ronald Napier, BMI (Canada)
- 3:00 p. m.      Recital - works by Allan Bell, Jamieson Moore,  
Robert Rosen



THE COMPOSER AND THE MUSIC BUSINESS:  
A SYMPOSIUM

RECITAL

Saturday, March 12, 1977 at 3:00 p.m.  
Room 1-23, Fine Arts Building

A Song Cycle (text by Lawrence Ferlinghetti). . . . . Jamie Moore  
Peacock's Walk  
Dove sta amore  
The Horse with Violin in Mouth

Ron V. Costley, baritone  
Elaine Dobek, piano

Intradanale (1977). . . . . Robert Rosen  
Neil Corlett and Katharine Jowett, trumpets  
David Archer and Chris Taylor, trombones  
Gerry Onciul, French horn

"...with order, symmetry and taste unblest..." (Robert Burns)  
The title of this piece is enigmatic in that it contains clues to the main sections and the over-all form of the work. The horn, being the "loner" in this combination of brass instruments, is featured in a quasi-soloist role throughout the piece and has a short solo in the middle of the central section.

Passacaglia. . . . . Allan Bell  
Jack Hurt, piano

Pas de Quatre. . . . . Allan Bell  
Ichiro Fujinaga, Brian Johnson, John McCormick and Brian Thurgood, percussion

The music was conceived as a dance, as a celebration of the eloquence of the human body. Even though dancers have yet to work with the piece, the logistics of percussion writing demanded that the composer carefully choreograph the movements of the musicians. Hence, both sound and movement were cohorts, often reluctant, in the imagination as the creation of this work proceeded. The musical qualities of the piece involve a counterpoint between the various timbres available from the chosen instruments. Rhythm is an essential element, of course; however, there are times when the rhythm of this piece is to be considered in its more primal sense, liberated from metric constraints. Structurally the piece is a synthesis of fugal and rondo treatment, divisible in four main sections

---

The composers are students of Professors Violet Archer and Malcolm Forsyth.



THE DEPARTMENT OF MUSIC  
of  
THE UNIVERSITY OF ALBERTA

presents

THE SYMPHONIC WIND ENSEMBLE

Fordyce Pier, music director

Sunday, March 13, 1977 at 3:00 p.m.

Students' Union Building Theatre

Celebration Overture ..... Paul Creston

Concertino for Solo Timpani, Winds and  
Percussion ..... Donald White

Soloist: John McCormick

INTERMISSION

Octet ..... Wolfgang Bottenberg

Betty Wall, flute; Linda Faass, oboe; Nancy Townend, clarinet

Brian Berkowitz, bassoon; Robin Speers, trumpet

Brenda Lintz and Margaret Bunkall, horns; Jeffrey Curry, trombone

Lincolnshire Posy ..... Percy Aldridge Grainger

1. "Lisbon" (Sailor's Song)
2. "Horkstow Grange" (narrating local history)
3. "Rufford Park Poachers" (Poaching Song)
4. "The brisk young Sailor" (returned to wed his True Love)
5. "Lord Melbourne" (War Song)
6. "The Lost Lady found" (Dance Song)

THE UNIVERSITY OF ALBERTA  
SYMPHONIC WIND ENSEMBLE

Fordyce Pier, music director

PICCOLO

Betty Wall

FLUTE

Doreen Beck  
David Crowther

OBOE

Linda Faass (English horn)  
Anne Macdonald  
Debbie Rivet

CLARINET

Nancy Townend  
Deborah Evans  
Brian Piening  
Janet Andrews  
Ruth Rowell  
Nora Smyth

BASS CLARINET

Vickie Caseley

ALTO SAXOPHONE

Laurelie Nattress  
Darwin Werner

TENOR SAXOPHONE

Lincoln Frey

BARITONE SAXOPHONE

Robin Taylor

BASSOON

Doug Jahns  
Brian Berkowitz

FRENCH HORN

Gerry Onciul  
Linda Smyth  
Brenda Lintz  
Margaret Bunkall  
Joan Greabeiel

CORNET

Neil Corlett  
Kathy Jowett  
Robin Speers  
Rick Fossey

TRUMPET

Roy Townend  
Tracy Hindle

TROMBONE

David Archer  
Jeff Curry  
John Thompson

BARITONE

John Jowett

TUBA

Karen Fitzsimonds  
Phillip Davidson

TIMPANI

John McCormick

PERCUSSION

Tom Parada  
Ichiro Fujinaga  
Brian Thurgood  
Sherylea Wood  
Heather Sjulstad

# THE MADRIGAL SINGERS

Sunday, March 13, 1977 at 8:00 p.m.  
The Galleria, Rutherford Library

Thus saith my Cloris bright (1598) .....	John Wilbye
Alas, what hope of speeding (1598) .....	(1574-1638)
Lady, when I behold the roses (1598) .....	
Amyntas with his Phyllis fair .....	Francis Pilkington
	(c. 1562-1638)
Since my tears and my lamenting (1594) .....	Thomas Morley
	(1557-1603)
The silver swan (1612) .....	Orlando Gibbons
	(1583-1625)
What if I never speede (1600) .....	John Dowland
	(1563-1626)

Il bianco e dolce cigno .....	Jacques Arcadelt (c. 1504-c. 1567)
A che tormi il ben mio (1587) .....	Claudio Monteverdi (1567-1643)
Ch'io ami la mia vita (1587) .....	
Quell' augellin che canta (1595) .....	Luca Marenzio (1553-1599)
Cryda Amarylli (1595) .....	

I gave her cakes .....	Henry Purcell
'Tis women makes us love .....	(1659-1695)
If all be true that I do think .....	
Lacrimoso son io, K. 555 .....	Wolfgang Amadeus Mozart
Alleluia, K. 553 .....	(1756-1791)
Kurz ist der Schmerz (1813) .....	Ludwig van Beethoven
Freu dich des Lebens (1825) .....	(1770-1827)

From *Sept Chansons* (1936) ..... Francis Poulenc  
 La belle se sied au pied de la tour (1899-1963)  
 Margoton

Five Epigrams (texts by Robert Burns) ..... Nicholas Maw  
 1. On a noisy polemic (b. 1935)  
 2. On the death of Robert Ruisseaux  
 3. On a henpecked country squire  
 4. On a lady famed for her caprice  
 5. Andrew Turner

My bonnie lass she smelleth (from *The Triumphs of Thusnelda*,  
 S. 1601) ..... P. D. Q. Bach  
 (1807-1742)?



## THE MADRIGAL SINGERS

Dan Bagan  
Rhonda Bingle  
Mary Louise Burke  
Larry Cook  
Ron Costley  
Larry Derkach  
Jo-Ann Hrynyk  
Timothy Mallandaine  
Robert Mast  
Kathy Megli  
Janet Nichol

The Department of Music  
of  
The University of Alberta  
presents

STUDENT COMPOSERS' FORUM II

Monday, March 14, 1977 at 4:00 p.m.  
Room 1-23, Fine Arts Building

- Two Movements for Percussion. . . . . Zdenka Berka  
Ichiro Fujinaga, Brian Johnson, John McCormick and Brian Thurgood, percussion
- Sonatina for Flute and Piano. . . . . R. J. Middleditch  
Doreen Beck, flute  
Elaine Dobek, piano
- Pulsations. . . . . Robert J. Rosen  
Ichiro Fujinaga, Brian Johnson, John McCormick and Brian Thurgood, percussion
- Gloria in Excelsis Deo. . . . . Carl Derfler  
Roy Townend and Robin Speers, trumpets  
Linda Smyth, French horn  
Jeff Curry, trombone  
John Thompson, bass trombone
- Solo for B flat Clarinet. . . . . Lincoln Frey  
Ronald Hartwell, clarinet
- The Colors of Love: Part II. . . . . John S. Adrian  
Robert Miskey and Allyn Chard, violins  
Neil R. Hughes and Elizabeth J. Morris, violas  
Joanne Ludbrook, cello

---

Works by students of Professors Violet Archer, Malcolm Forsyth and Manus Sasonkin.



The Department of Music  
of  
The University of Alberta  
presents

KATHARINE JOWETT, trumpet

Monday, March 14, 1977 at 8:00 p.m.  
Knox-Metropolitan United Church  
8307 - 109 Street, Edmonton

Sonata a 7. . . . . Heinrich Ignaz Biber  
(1644-1704)

Neil Corlett, Roy Townend, Robin Speers, Fordyce Pier and Tom Smyth, trumpets  
Christopher Taylor, bass trombone  
John McCormick, tympani

Sonata a 5. . . . . Giuseppe Torelli  
(1658-1709)

Vivace  
Adagio  
Allegro

Gilbert Hill and Neil Miskey, violins  
Neil Hughes, viola  
Rebecca Denson, cello  
Pamela Braaten, organ

Concerto in A flat minor (1939). . . . . Bernard Fitzgerald

II. Andante cantabile

I. Lento espressivo; Allegro moderato

Pamela Braaten, piano

INTERMISSION

Aria con Variazioni (from Fifth Harpsichord Suite). . . . George Frideric Handel  
(1685-1759)

(transc. Bernard Fitzgerald)

Pamela Braaten, piano

Sonatine (1965). . . . . Bertold Hummel  
(b. 1925)

Bewegt

Langsame Achter

Rondo: Ziemlich lebhaft

Laurie Fumagalli, piano

The Golyardes' Grounde (1972). . . . . Malcolm Forsyth  
(b. 1936)

Neil Corlett, trumpet  
Gerald Onciul, French horn  
David Archer, trombone  
Christopher Taylor, bass trombone

---

This recital is presented in partial fulfillment of the requirements for the  
Bachelor of Music degree for Miss Jowett.



The Department of Music  
of  
The University of Alberta  
presents

SYLVIA SHADICK, piano

Tuesday, March 15, 1977 at 5:15 p.m.  
Room 1-23, Fine Arts Building

From "The Well-tempered Clavier", Book Two (pub. 1744). . .Johann Sebastian Bach  
Prelude and Fugue in C sharp major (1685-1750)  
Prelude and Fugue in C sharp minor

Sonata, Op. 10, No. 3 (1798). . . . . Ludwig van Beethoven  
Presto (1770-1827)  
Largo e mesto  
Menuet and Trio  
Rondo

Etude-Tableau, Op. 33, No. 7 (1911). . . . . Sergei Rachmaninoff  
(1873-1943)

INTERMISSION

Scherzo, Op. 54 (1842). . . . .Frédéric Chopin  
Mazurka, Op. 63, No. 3 (1846) . . . . . (1810-1849)  
Mazurka, Op. 56, No. 3 (1843) . . . . .

Sonata No. 1, Op. 1 (1909). . . . .Serge Prokofiev  
(1891-1953)





The Department of Music  
of  
The University of Alberta  
presents

STUDENT COMPOSERS' FORUM III

Wednesday, March 16, 1977 at 8:00 p.m.  
Room 1-23, Fine Arts Building

Sonatina for Cello and Piano. . . . . Joy Simper  
Lively  
Slow, in a singing style  
Rondo

Victoria Clarke, cello  
Joy Simper, piano

Sonatina for Clarinet and Piano. . . . . Rick Wiens  
Allegro  
Larghetto  
Presto

John Mahon, clarinet  
Robert Casgrain, piano

Pas de Quatre. . . . . Allan Bell  
Ichiro Fujinaga, Brian Johnson, John McCormick and Brian Thurgood, percussion

INTERMISSION

The Colors of Love: Part I. . . . . John S. Adrian  
John S. Adrian, piano

Sonatina for Flute and Piano. . . . . Carlene Mercer  
I. "The spoiled, ill-mannered child"  
II. "sleeping child" (or, peace at last)  
III. "new toy"

John Nagy, flute  
Carlene Mercer, piano

---

Works by students of Professor Violet Archer.



The Department of Music  
of  
The University of Alberta  
presents

LINDA UNVERRICHT-SMYTH, French horn  
assisted by JUDY LOWREY, piano

Thursday, March 17, 1977 at 5:15 p.m.  
Knox-Metropolitan United Church  
8307-109 Street, Edmonton

Andante für Horn und Klavier (1888). . . . . Richard Strauss  
(1864-1949)

Concerto in D major, No. 2 (1767). . . . . Joseph Haydn  
Allegro moderato (1732-1809)  
Adagio  
Allegro

INTERMISSION

Morceau de Concert (1893). . . . . Camille Saint-Saëns  
(1835-1921)

Auf dem Strom (1828). . . . . Franz Schubert  
(1791-1828)

Anita Noel, soprano

---

This recital is presented in partial fulfillment of the requirements for the Bachelor of Music degree for Mrs. Smyth.



# THE FIRST CANTO

A Work for the Theatre

by Gloria Perks

Music        Suite for Cello, No. 1, Op. 72 by Benjamin Britten

Mime        created by Gloria Perks

Performers   Claude Kenneson (cello) and Deborah Skelton (mime)

Designer . . . . . Lee Livingstone

Production Manager . . Irving Rollingher

Lighting Technician. . Brent Thomas

Lighting Assistant . . Joanne Ludbrook

We gratefully acknowledge: The Departments of Music and Drama of the University of Alberta, Broadloom Warehouse, Stuart Carson, Dan Farley, Wayne Gill, Sylvia Hunter, Irving Kipnes, George Myrick, Thomas Rolston, Ted Smith and the Staff of the Provincial Museum.

We are indebted to our teachers, Horace Britt, Cellist (1881-1970) and Etienne Decroux, Mime (1898-     ).



The Department of Music  
of

The University of Alberta

presents

HEATHER HANTKE, mezzo-soprano

assisted by KATHLEEN LETOURNEAU, piano

Friday, March 18, 1977 at 8:00 p.m.  
College Saint-Jean Auditorium  
8406-91 Street, Edmonton

- Non M'è Grave. . . . .Benedetto Marcello  
(1686-1739)
- Oh, Had I Jubal's Lyre (from "Joshua"). . . . .George Frederick Handel  
(1685-1759)
- Frauenliebe und Leben, Opus 42 (8 poems of Adelbert V. Chamisso). . . .Robert Schumann  
(1810-1856)
- Seit ich ihn gesehen  
Er, der Herrlichste von allen  
Ich kann's nicht fassen  
Du Ring an meinem Finger  
Helft mir, ihr Schwestern  
Süsser Freund  
An meinem Herzen  
Nun hast du mir den ersten Schmerz getan

INTERMISSION

- Fêtes Galantes (3 poems of Paul Verlaine). . . . .Claude Debussy  
(1862-1918)
- En Sourdine  
Clair de Lune  
Fantoques
- The Secrets of the Old, Opus 13, No. 2 (text by W. B. Yeats). . . . .Samuel Barber  
With Rue My Heart is Laden, Opus 2, No. 2 (text by A. E. Housman) . . . . (b. 1910)  
Bessie Bobtail, Opus 2, No. 3 (text by James Stephens). . . . .
- Que Fais-tu Blanche Tourterelle (Chanson from "Roméo et Juliette") . . .Charles Gounod  
(1818-1893)

---

This recital is presented in partial fulfillment of the requirements for the Bachelor of Music degree for Miss Hantke.





The Department of Music  
of  
The University of Alberta  
presents

JILL AILSA LOCKWOOD, soprano

assisted by KATHLEEN LETOURNEAU, piano

Saturday, March 19, 1977 at 4:00 p.m.  
College Saint-Jean Auditorium  
8406-91 Street, Edmonton

- Meco verrai su quella (from the opera, "Rosalinda") . . . . . Francesco Maria Veracini  
(1690-1750)
- O cessate di piagarmi. . . . . Alessandro Scarlatti  
Già il sole dal Gange. . . . . (1660-1725)
- From "Liederkreis", Op. 39 (1840). . . . . Robert Schumann  
In der Fremde (1810-1856)  
Intermezzo  
Waldesgespräch  
Schöne Fremde  
Frühlingsnacht
- Les trois Prières. . . . . Émile Paladilhe  
Psyché . . . . . (1844-1926)  
Mandoline. . . . . Claude Debussy  
(1862-1918)
- Sleep. . . . . Peter Warlock  
Rest Sweet Nymphs. . . . . (1894-1930)  
Jillian of Berry . . . . .  
Pretty Ring Time . . . . .

---

This recital is presented in partial fulfillment of the requirements for the Bachelor of Music degree for Miss Lockwood.



The Department of Music  
of  
The University of Alberta  
presents

SANDRA J. GAVINCHUK, lyric-coloratura soprano

assisted by SAMUEL LANCASTER, piano

Saturday, March 19, 1977 at 8:00 p.m.  
College St.-Jean Auditorium  
8406-91 Street, Edmonton

Malinconia, Ninfa Gentile. . . . . Vincenzo Bellini  
Bella Nice, che d'amore. . . . . (1801-1835)  
Ma Rendi Pur Contento. . . . .

Jauchzet Gott in Allen Landen (Cantata No. 51). . . . . Johann Sebastian Bach  
Robert Miskey and Neil Miskey, violins (1685-1750)  
Neil Hughes, viola  
Victoria Clarke, violoncello  
Bruce Okrainec, contrabass  
Samuel Lancaster, harpsichord  
Neil Corlett, trumpet

INTERMISSION

Air Chantes. . . . . Francis Poulenc  
Air Romantique (1899-1963)  
Air Champêtre  
Air Grave  
Air Vif

The Evidence. . . . . Sam Lancaster  
Sam Lancaster, electric piano (b. 1944)  
Christopher Light, bass  
Grant Ball, drums

Tu Che di Gel ("Turandot", Act III) . . . . . Giacomo Puccini  
(1858-1924)

---

This recital is presented in partial fulfillment of the requirements for the Bachelor of Music degree for Miss Gavinchuk.



The Department of Music

of

The University of Alberta

presents

MICHEL GERVAIS, baryton Martin

assisted by TERESA COTTON, piano

Sunday, March 20, 1977 at 2:00 p.m.

College Saint-Jean Auditorium

8406-91 Street, Edmonton

Mastricco's aria from the opera, "Le Pescatrice" . . . . . Joseph Haydn  
(1732-1809)

Après un rêve. . . . . Gabriel Fauré  
Nell . . . . . (1845-1924)  
Chanson d'amour. . . . .

Verborgenheit. . . . . Hugo Wolf  
Herr, was trägt der Boden. . . . . (1860-1903)  
Der Gärtner. . . . .  
Morgentau. . . . .

Chansons Galantes et Romanesques. . . . . René Berthelot  
La belle d'Argenteuil  
Mademoiselle Rose  
Le postillon de Longjumeau

---

This recital is presented in partial fulfillment of the requirements for the Bachelor of Music degree for Mr. Gervais.





The Department of Music  
of  
The University of Alberta  
presents

A CONCERTO WORKSHOP

featuring the St. Cecilia Orchestra and soloists  
Lawrence Fisher and Alfred Strombergs, Conductors

Concerto in D Minor, K. 466 Mozart

Allegro

Laurie Fumagalli, piano

Concert Aria "Non so donde viene" Mozart

David Snable, bass

Three Spanish Songs DeFalla

Mary Lou Burke, soprano

Concerto No. 2 for Horn and Orchestra Mozart

Andante  
Rondo

Gerald Onciul, French horn

INTERMISSION

Koncert for trombone og orkester Launy Grøndahl  
(b. 1924)

Quasi una Leggenda--Andante grave  
Moderato assai ma molto maestoso

David Archer, trombone

Concerto in C Minor, K. 491 Mozart

Sylvia Shadick, piano

"The Consul" Gian-Carlo Menotti

Lullaby

Heather Hantke, soprano

Magda's Aria

Judith Hambley, soprano

---

Sunday, March 20, 1977 at 3:00 p. m.  
Room 1-23 Fine Arts Building



The Department of Music  
of  
The University of Alberta  
presents

JUDITH T. HAMBLEY, soprano

assisted by TERESA COTTON and KAREN McNAUGHTON, piano  
JOHN MAHON, clarinet

Sunday, March 20, 1977 at 8:00 p.m.  
College Saint-Jean Auditorium  
8406 - 91 Street, Edmonton

From "St. Matthew Passion" (1729).....Johann Sebastian Bach  
Recitative: "Although our eyes with tears o'erflow..." (1685-1750)  
Aria: "Jesus Savior, I am Thine"

Der Hirt auf dem Felsen ("Shepherd on the Rock") (1828).....Franz Schubert  
(1797-1828)

Karen McNaughton, piano  
John Mahon, clarinet

An Chloë (1787).....Wolfgang Amadeus Mozart  
Abendempfindung (1787)..... (1759-1791)  
Chi sà Chi sà qual sia (from the opera, "Il burbero di buon core")  
(1789) (piano transcription by Fred Crory).....

INTERMISSION

Sky and Sea (1955).....Violet Archer  
Storm (b. 1913)  
The Gulls  
Irradiations

From "Friday Afternoons" (1934) (cycle based on English Rhymes)..Benjamin Britten  
I. I must be married on Sunday (1913-1976)  
II. There was a monkey  
III. Jazz man  
IV. Tragic Story

Siete Canciones Populares Españolas (1914).....Manuel de Falla  
El Paño Moruno (1876-1946)  
Seguidilla Murciana  
Asturiana  
Jota  
Nana  
Canción  
Polo

---

This recital is presented in partial fulfillment of the requirements for the  
Bachelor of Music degree for Miss Hambley.



The Department of Music  
of  
The University of Alberta  
presents

BARBARA McLEAN, viola

Monday, March 21, 1977 at 8:00 p.m.  
Knox-Metropolitan United Church  
8307-109 Street, Edmonton

Trio in E flat major, K. 498 (1786) . . . . . Wolfgang Amadeus Mozart  
Andante (1756-1791)  
Menuetto and Trio  
Allegretto

Shelley Hamilton, clarinet  
Theresa Hryciw, piano

Suite No. 1 in G major from "Suiten für Violoncello" (c. 1720). .Johann Sebastian Bach  
Präludium (1685-1750)  
Courante (transc. by Fritz Spindler)  
Menuetto I  
Menuetto II

Canto Popolare from "In the South" (1903) . . . . . Edward Elgar  
(1857-1934)

Interlude. . . . . Ernest Chausson  
(1855-1899)

Mask Dance from "Romeo and Juliet" (1935) . . . . . Sergei Prokofiev

Round Dance from "The Tale of the Stone Flower", Op. 118. . . . . (1891-1953)

Theresa Hryciw, piano

INTERMISSION

Concerto in G major. . . . . Georg Philipp Telemann  
Largo (1681-1767)

Allegro  
Andante  
Presto

Robert Miskey and Gilbert Hill, violin I  
Robert Hryciw and Dianne Vaasjo, violin II  
Neil Hughes and Elizabeth Morris, viola  
Rebecca Denson, violoncello  
George Koller, double bass  
Theresa Hryciw, keyboard

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This recital is presented in partial fulfillment of the requirements for the Bachelor of Music degree for Miss McLean.



The Department of Music

of

The University of Alberta

presents

JENNIFER E. SCRAGG, soprano

assisted by KATHLEEN LETOURNEAU, piano

Tuesday, March 22, 1977 at 8:00 p.m.

College Saint-Jean Auditorium

8406 - 91 Street, Edmonton

Piangerò la sorte mia from "Giulio Cesare" (1724). . . . .George Frideric Handel  
Non ti Fidar from "Muzio Scevola" (1721). . . . . (1685-1759)

Geheimes (1822). . . . .Franz Schubert  
Lied der Mignon (1821). . . . . (1797-1828)  
Liebe Schwärmt auf allen Wegen (1815). . . . .  
Ganymed (1825). . . . .

Lo! Hear the Gentle Lark. . . . .Sir Henry R. Bishop  
(1786-1855)

Doreen Beck, flute

INTERMISSION

La Bonne Cuisine (Four Recipes) (1949). . . . .Leonard Bernstein  
Plum Pudding (b. 1918)  
Queues de Boeuf (ox-tails)  
Tavouk Guenksis  
Civet à Toute Vitesse (rabbit at top speed)

Three Vocalises (1958). . . . .Ralph Vaughan Williams  
Prelude (1872-1958)  
Scherzo  
Quasi Menuetto

John Mahon, clarinet

Two Songs (1958). . . . .Violet Archer  
The Lamb from "Songs of Innocence" (b. 1913)  
The Fly from "Songs of Experience"

John Mahon, clarinet

Cinco Canciones Negras (1946). . . . .Xavier Montsalvatge  
Cuba Dentro de un Piano (Cuba on a Keyboard) (b. 1912)  
Punto de Habanera (A Humorous Flirtation)  
Chevere  
Cancion de Cuna Para Dormir a un Negrito (Cradle Song)  
Canto Negro (Negro Song)

Le Coq d'Or ("Hymn to the Sun") (1906-1907). . . . .Nicolai Rimsky-Korsakow  
(1844-1908)

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This recital is presented in partial fulfillment of the requirements for the  
Bachelor of Music degree for Miss Scragg.





The Department of Music  
of  
The University of Alberta  
presents

ELIZABETH MORRIS, viola

Thursday, March 24, 1977 at 5:00 p.m.  
Lansdowne Baptist Church  
5011-122A Street, Edmonton

Sonata in G major, Op. 2, No. 6 (1770) . . . . . William Flackton  
Andante (1709-1793)

Allegro

Menuetto primo

Menuetto secundo

Karolee Melin, harpsichord  
Rebecca Denson, violoncello

Suite No. 5 in C minor for solo viola (originally written for solo  
violoncello)(c. 1720) . . . . . Johann Sebastian Bach

Prélude

(1685-1750)

Allemande

(transc. Louis Svecenski)

Corrente

Sarabande

Gavotte I

Gavotte II

Gigue

Quintet in E flat major, Op. 44 (1842) . . . . . Robert Schumann

Allegro brillante

(1810-1856)

In modo d'una Marcia: Un poco largamente

Scherzo: Molto vivace

Gilbert Hill and Dianne Vaasjo, violins

Rebecca Denson, violoncello

Ina Dykstra, piano

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This recital is presented in partial fulfillment of the requirements for the Bachelor  
of Music degree for Miss Morris.



The Department of Music  
of  
The University of Alberta  
presents

LAURELIE D. NATTRESS, alto saxophone

Thursday, March 24, 1977 at 8:00 p.m.  
Room 1-23, Fine Arts Building

Sonatine Sportive (1943). . . . . Alexandre Tcherepnine  
Lutte (b. 1899)  
Mi-temps  
Course

David Oberholtzer, piano

Improvisation et Caprice (1952). . . . . Eugène Bozza  
(1905-1975)

Sonata for Alto Saxophone and Piano (1972). . . . . Violet Archer  
I. Preamble (b. 1913)  
II. Interlude  
III. Valse  
IV. Rondo

David Oberholtzer, piano

Nocturne (1954). . . . . Amable Massis  
(b. 1893)

Sextet for Alto Saxophone and Wind Quintet (1961). . . . . Leon Stein  
Allegro moderato (b. 1910)  
Adagio; Andante  
Allegro

Betty Wall, flute  
Linda Faass, oboe  
Ruth Rowell, clarinet  
Douglas Jahns, bassoon  
Gerald Onciul, French horn

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There will be an informal reception courtesy of First Christian Church.Christian Women's Fellowship following the recital.



The Department of Music  
of

The University of Alberta

presents

LAURIE FUMAGALLI, piano

Friday, March 25, 1977 at 5:00 p.m.  
Room 1-23, Fine Arts Building

Etude de Sonorite, No. 2 (1966). . . . .Francois Morel  
(b. 1926)

Suite No. 4 in E minor (1720). . . . .Georg Frideric Handel  
Allegro (1685-1759)  
Allemande  
Corrente  
Sarabande  
Gigue

Sonata in F sharp major, Op. 78 (1809). . . . .Ludwig van Beethoven  
Allegro cantabile; Allegro ma non troppo (1770-1827)  
Allegro vivace

Jeux d'eau (1901). . . . .Maurice Ravel  
(1875-1937)

Scherzo in C sharp minor, Op. 39 (1839). . . . .Frederic Chopin  
(1810-1849)





The Department of Music  
of  
The University of Alberta  
presents

NANCY NEUMANN, organ

Friday, March 25, 1977 at 8:00 p.m.  
All Saints' Cathedral  
10035-103 Street, Edmonton

Five-part Fantasia in C minor, BWV 562 (1708-1717)	Johann Sebastian Bach
Liebster Jesu wir sind hier, BWV 731 (1707)	(1685-1750)
Ach Gott und Herr, BWV 714 (1707)	
Wir Glauben all'an einen Gott, BWV 680 (1739)	
Nazard (from "Suite française") (1948)	Jean Langlais
	(b. 1907)
Lied, Op. 31 (1913)	Louis Vierne
Carillon, Op. 31 (1913)	(1870-1937)
Sonata in A major, Op. 65 (1844)	Felix Mendelssohn
Con moto maestoso	(1809-1847)
Andante tranquillo	

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This recital is presented in partial fulfillment of the requirements for the Bachelor of Music degree for Miss Neumann.



# THE FIRST CANTO

A Work for the Theatre  
by Gloria Perks

In The First Canto we actively pursue the study of Man and his universe--in this instance, solitary man. We are also dealing, as in any performing art, with the problems of time and space. In this new work, the onlooker will witness the juxtaposition of two pure art forms, music and mime, and as the work unfolds he will experience yet another dimension, a new reality that results from the fusion of these forms.

We see solitary man made manifest in music and surrounded by a black cosmos. Whether his state is interior or exterior is deliberately undefined. Inhabiting yet another realm is a white creature, the Mime, whose domain is that of the poetic image. These two seemingly unrelated entities coexist and interact, the music revealing itself by its own inherent power of sound and silence while the mime moves in a visionary resonance creating an allegory of cause and effect.

Music                      Suite for Cello, No. 1, Op. 72 by Benjamin Britten

Mime                      created by Gloria Perks

Performers                Claude Kenneson (cello) and Deborah Skelton (mime)

Designer . . . . . Lee Livingstone

Assistant Designer . . . . . Brent Thomas

Technical Assistants . . . . . Gabrielle Schnutgen and Bob Partridge

Lighting Assistant . . . . . Joanne Ludbrook

Production Manager . . . . . Irving Rollingher

We gratefully acknowledge: the Departments of Music and Drama of the University of Alberta, Broadloom Warehouse, Stuart Carson, Dan Farley, Wayne Gill, Sylvia Hunter, Irving Kipnes, George Myrick, Thomas Rolston and Ted Smith.

We are indebted to our teachers, Horace Britt, Cellist (1881-1970) and Etienne Decroux, Mime (1898- ).

The First Canto is a work resulting from the collaboration of three artists drawn together in their common pursuit of the theatre arts. The Ensemble was formed during the summer of 1976 at the Banff Centre where all three were teaching. It will appear there next August during the Banff Festival of the Arts. Trained by two celebrated Parisian Masters, Horace Britt, Cellist (1881-1970) and Etienne Decroux, Mime (1898- ), the performers bring to the stage an unusual blending of that great French tradition and their own unique insight into contemporary thought. With the innovation of a new repertoire which fuses the arts of music and mime, the presentation of great poetic works, and the commission of new music, the Ensemble represents a new and significant force in Alberta's cultural life.

DEBORAH SKELTON, the distinguished Canadian Mime, was born in British Columbia and is a graduate of the BFA Acting Program at the University of Alberta. She is one among a few gifted actors who internationally represent the teaching of Etienne Decroux who has been called by Jean Dorcy "the philosopher, pedagogue, theorist, grammarian and mime of the Mime." Having recently returned to Canada after two years of study in Paris with that Master, Miss Skelton is currently engaged in the pursuit of notation and research in corporal mime in addition to her activities as a teacher and performer.

GLORIA PERKS is recognized as an outstanding interpreter of the poetry and prose of Edith Sitwell and is well known for her performances of William Walton's Facade. As an actor she has been identified with the works of such dramatists as Ibsen, Pinter and Genet. Educated in England, Miss Perks was trained both as a musician and an actor. As Assistant Professor of Drama at the University of Alberta, she teaches in the BFA Acting Program. An outstanding pedagogue, Miss Perks believes in the comprehensive development of the actor and brings to her students a unified approach which draws on a variety of art forms. One of Canada's leading voice specialists, she is now emerging in a new role with The First Canto ably demonstrating her unusual gifts as a creator of the mime drama.

CLAUDE KENNESON is Professor of Music and Cellist of the University of Alberta String Quartet. He is also the Founder-Director of the Banff Cello Institute. Since childhood he has been involved with music in the theatre although his performances as a cellist have remained his dominant role in music. As a recitalist he has appeared in North America, The United Kingdom and Europe receiving critical acclaim. The Danish critic Walter Zacharias has called his playing "a glimpse of the superb." During the 1960s Mr. Kenneson was associated as a musician with such dance companies as the Royal Winnipeg Ballet and London's Western Theatre Ballet. As a composer he has created a variety of works for the stage including the ballet "Miette's Wedding" (A Centennial commission for the Alberta Ballet Company) and several chamber works for voice and cello. He performs on a rare violoncello made by Giovanni Battista Rogeri in Brescia, Italy circa 1700 which was formerly owned by the famous cellist, David Popper.

DEPARTMENT OF MUSIC  
ROOM 3-82, FINE ARTS BUILDING  
TELEPHONE (403) 432-3263



THE UNIVERSITY OF ALBERTA  
EDMONTON, ALBERTA, CANADA  
T6G 2C9

P R E S S   R E L E A S E

FROM THOMAS ROLSTON  
MUSIC DEPARTMENT  
UNIVERSITY OF ALBERTA  
OPEN HOUSE COORDINATOR

FOR IMMEDIATE RELEASE

THE DEPARTMENT OF MUSIC AT THE UNIVERSITY OF ALBERTA ANNOUNCES AN "OPEN HOUSE" TO BE HELD DURING THE DAY AND EVENING OF MONDAY MARCH 28. HAVE YOU EVER WANTED TO ATTEND HARMONY CLASSES, VOICE AND PIANO CLASSES, OPERA CLASS, BAND, ORCHESTRA, CHOIR REHEARSALS, OR SMALL ENSEMBLE COACHING SESSIONS? YOU CAN SAMPLE SHORT OR LONG PERIODS OF A FEW OR SEVERAL OF THOSE EVENTS - OR LISTEN TO SOME OF THE DEPARTMENT'S FINEST STUDENTS PERFORM FOR YOU IN ONE CONTINUOUS CONCERT. ALL THIS IS ONLY PART I AND IT TAKES PLACE IN THE NEW FINE ARTS BUILDING (NEXT TO HUB) ON THE UNIVERSITY OF ALBERTA CAMPUS BETWEEN 12:15 AND 4:00 P.M. ON MONDAY MARCH 28. IF YOU ARE INTERESTED IN MUSIC.....COME -IT'S FREE. THERE IS NO SCHOOL THAT DAY OR ALL THAT WEEK!

PART II OF THE DEPARTMENT OF MUSIC'S OPEN HOUSE BEGINS AT 8:00 P.M. IN THE FINE ARTS CENTRE AND CONSISTS OF A UNIQUE THEATRE PIECE FOR MIME (DEBORAH SKELTON) AND SOLO CELLO (CLAUDE KENNESON) DIRECTED BY GLORIA PERKS, THE DEPARTMENT'S CONCERT CHOIR, ST. CECILIA ORCHESTRA (WITH STUDENT SOLOISTS) AND THE SOUNDS OF STAGE BAND JAZZ.

COME.....AND GET TO KNOW YOUR UNIVERSITY MUSIC DEPARTMENT! NO CHARGE.





MONDAY MARCH 28, 1977

O P E N H O U S E

MUSIC DEPARTMENT

UNIVERSITY OF ALBERTA

SCHEDULE OF EVENTS

<u>TIME</u>	<u>PLACE</u>	<u>OVERTURE</u>
11:45 A.M.	MAIN ENTRANCE HALL	MUSIC FOR BRASS AND CHORUS PERFORMED BY: The University of Alberta Concert Choir - conductor, Larry Cook AND The University of Alberta Brass Ensemble
12:15	MAIN ENTRANCE HALL	<u>WORDS AND MUSIC OF WELCOME</u> Introductions by Thomas Rolston, coordinator  Dr. Jean Lauber, Associate Vice President (Academic)  Palestrina "Exultate Deo". The Concert Choir  Dr. George Baldwin, Dean, Faculty of Arts  Music For Brass, The University of Alberta Brass Ensemble  Dr. Robert Stangeland, Chairman, Department of Music  Dr. Malcolm Forsyth, "Fanfare For Brass"
12:45	MAIN ENTRANCE HALL	YOUNG VIOLINISTS FROM THE SOCIETY FOR TALENT EDUCATION ASSISTED BY STUDENTS FROM THE STRINGS DIVISION PEDAGOGY COURSE. DIRECTION: YASUKO EASTMAN J. S. Bach - Double Concerto (First movement) Vivaldi - Concerto in A minor (First movement)
1:00 P.M. TO 3:00 P.M.	STAIRWEL 2ND FLOOR LANDING	<u>CONTINUOUS CONCERT BY STUDENT SOLO AND ENSEMBLE PERFORMERS</u> <u>WITH INTRODUCTIONS BY PROFESSORS ARTHUR CRIGHTON, BRIAN</u> <u>HARRIS, AND MICHAEL ROEDER</u>  SCHUMANN: Quintet in E flat (Op. 44) For Piano and Strings (First movement) Ina Dykstra, piano Gilbert Hill and Dianne Vaasjo, violins Elizabeth Morris, viola Rebecca Denson, cello  POULENC: Airs Chantes Air Romantique Air Champêtre Air Grave Air Vif Sandra Gavinchuk, soprano Kathleen Letourneau, piano



SCHUBERT: Quintet in A, Op. 14 (The Trout) For Piano and Strings. Allegro Vivace

Janice Waite, piano

Kathy Adams, violin

Donna Robertson, viola

Suzanne Finger, cello

James Pearson, Bass

Healey Willan: To Ireland's Dead

FAURE: Prison

Randy Lecky, baritone

Kathleen Letourneau, piano

SCHUBERT: String Quartet in A Minor (Op. 29)

Andante

Menuetto

Robert Miskey and Allyn Chard, violins

Neil Hughes, viola

Joanne Ludbrook, cello

CHOPIN: Ballade in G minor (Op. 23)

Pamela Braaten, piano

BRAHMS: Denn es gehet dem Menschen, wie dem Vieh;

Ich Wandte Mich

(From "Four Serious Songs", Op. 121)

David Snable, bass

Norma Cutrer, piano

MUSIC FOR BRASS QUINTET

Neil Corlett and Kathy Jowett, trumpets

Gerry Onciul, horn

David Archer, trombone

Christopher Taylor, bass trombone

BARTOK SUITE (Op. 14)

Allegretto

Scherzo

Allegro molto

Sostenuto

Lorna Paterson, piano

BACH: Ich folge dir gleichfalls (From "St. John Passion")

HANDEL: Come Unto Him (From "Messiah")

Judy Holswick, soprano

Norma Cutrer, piano

STUDENT FLUTE ENSEMBLE

Ernest Dalwood, Director

Flute Quartet - Doreen Beck, Bill Damur, Betty Wall and David Crowther

SCHUMANN: Im Wunder Schönen Monat Mai

Wenn Ich In Deine Augen Seh'

Ich Grolle Nicht

(From "Dichterliebe")

Robert Mast, baritone

Norma Cutrer, piano

BEETHOVEN: Sonata (Op. 81A) Das Lebwohl

Adagio: Allegro

Cedric Abday, piano

STEIN: Music For Alto Saxophone and Wind Quintet

Laurelie Nattress, alto saxophone

Betty Wall, flute

Linda Faass, oboe

Ruth Rowell, clarinet

Gerry Onciul, horn

Douglas Jahns, bassoon

O P E N   D O O R   E V E N T S

GUESTS ARE ENCOURAGED TO SAMPLE SHORT OR LONG PERIODS  
OF A FEW OR SEVERAL OF THE EVENTS LISTED BELOW. THEY  
ARE NORMAL CLASSES TAKING PLACE AT THE REGULAR TIMES.  
PLEASE COME AND GO DISCREETLY.

<u>TIME</u>	<u>PLACE</u>	
1:00 P.M.	2-11	<u>Elementary Harmony Class</u> with Malcolm Forsyth
	2-32	<u>Advanced Harmony Class</u> with Wesley Berg
TO	3-46	<u>Beginning Chamber Music Class</u> with Michael Bowie
	1-29	<u>Voice Class</u> with Harold Wiens
2:00 P.M.	1-23	<u>Symphonic Wind Ensemble Rehearsal</u> with Fordyce Pier and conducting students from the class of Claude Kenneson
2:00 P.M.	3-13B	<u>Wind and Percussion Pedagogy Class</u> with Fordyce Pier
	1-29	<u>Opera Workshop Class</u> with Alan Ord
TO	3-46	<u>Piano Class</u> with Alexandra Munn, Ernesto Lejano and Edward Lincoln
3:00 P.M.	1-23	<u>St. Cecilia String Orchestra Rehearsal</u> with Lawrence Fisher (2:00 - 3:30 P.M.)
3:00 P.M.	2-15	<u>Introduction to Composition:</u> A discussion and performance of two compositions, one approached through the use of more traditional techniques, the other through improvisation under the direction of Allan Bell and Robert Rosen students of the Composition class of Violet Archer and Malcolm Forsyth.
TO	1-29	<u>Concert Choir</u> Rehearsal with Larry Cook
	3-46	<u>Art Song Interpretation</u> with Alexandra Munn
4:00 P.M.	3-60	<u>Small Wind Ensemble Coaching</u> session with Ernest Dalwood

E V E N I N G   C O N C E R T

8:00 P.M.	1-23	THE FIRST CANTO: A Work for the Theatre by Gloria Perks Music: Suite for Cello, No. 1, Op. 72 by Benjamin Britten Mime: created by Gloria Perks Performers: Claude Kenneson (cello) and Deborah Skelton (mime) Designer: Lee Livingstone Production Manager: Irving Rollinger Lighting Technician: Brent Thomas Lighting Assistant: Joanne Ludbrook
TO		HANDEL: Concerto Grosso, Op. 6, No. 6 Largo affettuoso A tempo giusto MOZART: Piano Concerto in C minor, K. 491 Allegro Sylvia Shadick, piano  THE UNIVERSITY OF ALBERTA CONCERT CHOIR: Larry Cook, conductor RALPH VAUGHAN WILLIAMS: Lord, Thou hast been our refuge JOSQUIN DES PREZ: De profundis clamavi R. MURRAY SCHAFER: Epitaph for moonlight JOHANNES BRAHMS: O süsßer Main, Op. 93a, No. 3 Fahr wohl!, Op. 93a, No. 4 NEWFOUNDLAND OUTPORT SONG: arr. Harry Somers Si j'avais le bateau
9:00 P.M.		THE UNIVERSITY OF ALBERTA STAGE BAND-AND ALL THAT JAZZ WITH DUKE PIER



THE DEPARTMENT OF MUSIC

of

THE UNIVERSITY OF ALBERTA

presents

VISCOUNT PARK PIPE BAND

DAVE TREW, Pipe-Major

and

THE UNIVERSITY OF ALBERTA  
CONCERT BAND

ERNEST DALWOOD, conductor

Sunday, March 27, 1977 at 3:00 p.m.

Students' Union Building Theatre

O CANADA

FOLK SONG SUITE ..... Ralph Vaughan Williams

THREE TRUMPETERS ..... G. Agostini  
(arr. G. C. Bainum)

Roy Townend, Neil Corlett and Katharine Jowett, solo trumpets

ELIZABETHAN SERENADE ..... Ronald Binge  
(arr. W. J. Duthoit)

SPARKS ..... Kenneth J. Alford  
John McCormick, solo xylophone

TWO IMPS ..... Kenneth J. Alford  
John McCormick and Brian Thurgood, solo xylophones

BEGUINE FOR SHIMMERING FLUTES ..... James D. Ployhar

LUCY LONG ..... A. F. Godfrey  
Douglas Jahns, solo bassoon

A TRIBUTE TO GLENN MILLER ..... arr. H. Gass

INTERMISSION

1812 OVERTURE ..... Peter Ilyitch Tschaikowsky  
(arr. T. Conway Brown)

"Salute to Scotland"

Pipe Band and Concert Band

# THE UNIVERSITY OF ALBERTA CONCERT BAND

Ernest Dalwood, conductor

## PICCOLO

Patty Wiese (Ed.)

## FLUTE

Bill Damur (Music)

Suzanne de Grandpre (Arts)

Mark Edwards (Music)

John Nagy (Music)

Pam Seaton (Arts)

## OBOE

Daryl Kucey (L. St. Laurent)

## B FLAT CLARINET

Elizabeth Bowden (Pharmacy)

Joanne Boychuk (Music)

Lincoln Frey (Music)

Dorothea Hantel (Ed.)

Shirley Heemeryck (Ed.)

Ralph Hornig (Comm.)

Wayman Mah (Sci.)

Leslie Marxheimer (P.Ed.)

Susan Myrholm (Arts)

Linda Petluk (Sci.)

Judy Rogers (Ed.)

Norah Smyth (Music)

Paul Wozny (Arts)

## ALTO CLARINET

Francis Bischoff (Ed.)

## BASS CLARINET

Vickie Caseley (Music)

## CONTRA BASS CLARINET

Murray Reid (Music)

## BASSOON

Lynne Steinwand (Queen E., XI)

## ALTO SAXOPHONE

Brian Kucey (Sci.)

Don Mackay (Ed.)

Nancy More (Sci.)

Bill Taylor (Med.)

## TENOR SAXOPHONE

Larry Grudzinski (Ed.)

Terry Lake (Comm.)

Barb Stosky (Ag.)

Orest Warchola (Comm.)

## BARITONE SAXOPHONE

Darwin Werner (Music)

## FRENCH HORN

Bill Dust (Med.)

Ken Fossey (Arts)

Ron Gegolick (Eng.)

Brenda Lintz (Arts)

## TRUMPET

Greg Abelseth (Music)

Gwyneth Astley (Ed.)

Dawn Hage (Spruce Grove, XII)

Andree Lemieux (Music)

Joedy Missal (Ed.)

Maureen Riddell (Arts)

Dominique Roy (Eng.)

Patricia Russell (Ed.)

## TROMBONE

Bob Goldbeck (Arts)

Brian Peel (Sci.)

Renate Werner (Arts)

## BASS TROMBONE

Mark Johnson (Music)

## BARITONE

Roy Armitage (Lib. Staff)

Ian Poole (Comm.)

## TUBA

Milton Davies (Ed.)

Harold Eggert (Sci.)

Greg Meyer (Sci.)

Gail Wells (Ed.)

## DOUBLE BASS

George Koller (Music)

## PERCUSSION

Ichiro Fujinaga (Sci.)

Heather Sjulstad (Pharmacy)

Tim Steinwand (Queen E.)

Brian Thurgood (Music)

Sherylea Wood (Arts)

## Assisting members:

Doug Zimmerman, trumpet (Ed.)

Jeff Curry, trombone (Music)

Karen Fitzsimonds, tuba (Music)

# VISCOUNT PARK PIPE BAND

## PIPES

Dave Trew, Pipe-Major

Roy McBlane

Alec MacIntyre

Roy Davidson

David Goodchild

Bill Pritchard

Laurie Mackenzie (Ed.)

Viola Simpson

## DRUMS

Rick Burden, Drum-Sergeant

John Findley

Bill Van Aggelen

Mary Thurber

Jane MacQuarrie



The Department of Music

of

The University of Alberta

presents

WIND AND PERCUSSION CHAMBER MUSIC

Tuesday, March 29, 1977 at 4:30 p.m.

Room 1-23, Fine Arts Building

Sonata from "Die Baenkelsaengerlieder". . . . . Anonymous  
ed. Robert King

Neil Corlett and Robin Speers, trumpets

Joan Greabeiel, French horn

Jeff Curry, trombone

Mark Johnson, bass trombone

Concerto à 4. . . . . Georg Philipp Telemann  
arr. Alan Lumsden

David Archer, Jeff Curry, John Thompson and Mark Johnson, trombones

Sinfonico, Op. 12. . . . . Anton Reicha  
Allegro

Menuett

Doreen Beck, Bill Damur, David Crowther and Betty Wall, flutes

Sonic Sequence. . . . . Alvin Etler

Roy Townend and Robin Speers, trumpets

Linda Smyth, French horn

Jeff Curry, trombone

John Thompson, bass trombone

Woodwind Quartet. . . . . Gioacchino Rossini  
Andante

Theme and Variations

John Nagy, flute

Leslie Marxheimer, clarinet

Linda Smyth, French horn

Brian Berkowitz, bassoon

Fanfare (from "Suite pour Quatre Cor en Fa"). . . . . Eugène Bozza

Concertpiece. . . . . Robert Schumann  
Romance

Frippery No. 5 (Begaine). . . . . Lowell Shaw

Gerald Onciul, Linda Smyth, Joan Greabeiel,

Brenda Lintz and Margaret Bunkall, French horns

(over)

Music for Alto Saxophone and Wind Quintet. . . . . Leon Stein

Laurelie Nattress, alto saxophone

Betty Wall, flute

Linda Faass, oboe

Ruth Rowell, clarinet

Gerald Onciul, French horn

Douglas Jahns, bassoon

The Easy Winners. . . . . Scott Joplin  
arr. Arthur Frackenpohl

Andree Lemieux and Greg Abelseth, trumpets

Joan Greabeiel, French horn

Mark Johnson, trombone

Karen Fitzsimonds, tuba

Two Rituals for Percussion. . . . . Malloy Miller  
The University of Alberta Percussion Ensemble

Tom Parada, Heather Sjulstad, Sherylea Wood, Brian Thurgood and Brian Johnson

Quartet. . . . . Arthur Frackenpohl

Rick Fossey and Tracey Hindle, trumpets

Margaret Bunkall, French horn

Jeff Curry, trombone

Jour d'Été a la Montagne. . . . . Eugène Bozza  
Pastorale

Ronde

David Crowther, Betty Wall, Mark Edwards and John Nagy, flutes

Andante and Scherzetto. . . . . Pierre Lanthier

Robin Taylor, soprano saxophone

Darwin Werner, alto saxophone

Lincoln Frey, tenor saxophone

Don MacKay, baritone saxophone

Suite of Dances from "Terpsichore". . . . . Michael Praetorius  
arr. Malcolm Forsyth

Entrée

Courante

Ballet

La Bourrée

Neil Corlett and Kathy Jowett, trumpets

Gerry Onciul, French horn

David Archer, trombone

Christopher Taylor, bass trombone



The Department of Music  
of  
The University of Alberta  
presents

RANDY LECKY, baritone

assisted by KATHLEEN LETOURNEAU, piano

Tuesday, March 29, 1977 at 8:00 p.m.  
Knox-Metropolitan United Church  
8307-109 Street, Edmonton

O sword and thou, all-daring hand ("Alexander Balus") (1747).....Georg Friedrich Händel  
Oppressed with never ceasing care ("Belshazzar") (1744)..... (1685-1759)

Prison.....Gabriel Fauré  
Toujours..... (1845-1924)  
Automne.....

An die ferne Geliebte.....Ludwig van Beethoven  
(1770-1827)

INTERMISSION

Traum durch die Dämmerung.....Richard Strauss  
Cécilie..... (1864-1949)

To Sleep (sonnet by John Keats).....Healey Willan  
To Ireland's Dead..... (1880-1968)

Six Chants Populaires Hébraïques.....Darius Milhaud  
La Séparation (1892-1974)  
Le Chant du veilleur  
Chant de délivrance  
Berceuse  
Gloire à Dieu  
Chant hassidique

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This recital is presented in partial fulfillment of the requirements for the Bachelor of Music degree for Mr. Lecky.



The Department of Music  
of  
The University of Alberta  
presents

GEOFFREY HODGKINSON, piano

Wednesday, March 30, 1977 at 5:00 p.m.  
Room 1-23, Fine Arts Building

- Faschingsschwank aus Wien ("Carnival Jest from Vienna") (1839) . . . . . Robert Schumann  
Allegro (1810-1859)  
Romanze  
Scherzino  
Intermezzo  
Finale
- From "Das Wohltemperierte Clavier", Book II (pub. 1744) . . . . . Johann Sebastian Bach  
Prelude and Fugue in B flat major (1685-1750)  
Prelude and Fugue in B flat minor
- Sonata in F minor, Op. 57 ("Appassionata") (1804-1805) . . . . . Ludwig van Beethoven  
(1770-1827)
- Etude, Op. 2, No. 1 (1909) . . . . . Serge Prokofiev  
(1891-1953)

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This recital is presented in partial fulfillment of the requirements for the Bachelor of Music degree for Mr. Hodgkinson.



The Department of Music  
of  
The University of Alberta  
presents

MERLA AIKMAN, mezzo-soprano

and

ERNESTO LEJANO, pianist

Wednesday, March 30, 1977 at 8:00 p.m.  
Lecture Theatre 1, Humanities Centre

From "The Passion According to St. Matthew". . . . . Johann Sebastian Bach  
Recitativo: My Master and My Lord (1685-1750)  
Aria: Grief for Sin

Adieux de l'Hôtesse Arabe. . . . . Georges Bizet  
Vieille Chanson. . . . . (1838-1875)  
Chanson d'Avril. . . . .  
Ouvre ton Coeur. . . . .

Frauenliebe und Leben, Op. 42. . . . . Robert Schumann  
Seit ich ihn gesehen (1810-1856)  
Er, der Herrlichste von allen  
Ich Kann's nicht fassen  
Du Ring an meinem Finger  
Helft mir, ihr Schwestern  
Süsser Freund  
An meinem Herzen  
Nun hast du mir den ersten Schmerz getan

INTERMISSION

Three Odes of Solomon, Op. 5. . . . . Alan Hovhaness  
No way is Hard (b. 1911)  
As the wings of Doves  
As the Work of the Husbandman

Siete Canciones populares Españolas. . . . . Manuel de Falla  
El Paño Moruno (1876-1946)  
Seguidilla Murciana  
Asturiana  
Jota  
Nana  
Canción  
Polo

The Mother's Lullaby (from "The Consul"). . . . . Gian-Carlo Menotti  
(b. 1911)

Cruda Sorte (from "L'Italiana in Algeri"). . . . . Gioacchino Rossini  
(1792-1868)



The Department of Music  
of

The University of Alberta

presents

MARK JOHNSON, bass trombone

assisted by JOANNE BOYCHUK, piano

Thursday, March 31, 1977 at 5:15 p.m.  
Knox-Metropolitan United Church  
8307 - 109 Street, Edmonton

Concerto a 4. . . . . Georg Philipp Telemann  
Adagio (1681-1767)  
Allegro arr. Alan Lumsden  
Grave  
Allegro

David Archer and Jeff Curry, trombones  
John Thompson, bass trombone

Concertino Basso (c 1970). . . . . Richard Lieb  
(b. 1930)

Sonata V (c. 1732). . . . . Johann Ernst Galliard  
Adagio (1687-1749)  
Allegro e spiritoso ed. Keith Brown  
Alla Siciliana  
Allegro assai

INTERMISSION

Two Arias from "Die Zauberflöte" (1791). . . . . Wolfgang Amadeus Mozart  
O Isis und Osiris (1756-1791)  
In diesen heiligen Hallen

Sonata for Bass Trombone and Piano (c 1962). . . . . Patrick McCarty  
Allegretto non troppo  
Andantino  
Vivace

Sonata from "Die Bänkelsängerlieder" (c. 1684). . . . . Anonymous  
ed. Robert King

Neil Corlett and Robin Speers, trumpets  
Joan Greabeiel, French horn  
Jeff Curry, trombone

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This recital is presented in partial fulfillment of the requirements for the  
Bachelor of Music degree for Mr. Johnson.





The Department of Music  
of  
The University of Alberta  
presents

MARY LOUISE BURKE, mezzo-soprano

assisted by NORMA CUTRER, piano

Friday, April 1, 1977 at 5:00 p.m.  
Knox-Metropolitan United Church  
8307-109 Street, Edmonton

- Weh der Seele from Cantata No. 102, "Herr, deine Augen sehen nach  
dem Glauben" (1731) . . . . .Johann Sebastian Bach  
(1685-1750)
- Gott ist unser Sonn' und Schild from Cantata No. 79, "Gott, der  
Herr, ist Sonn' und Schild" (1735). . . . .  
Hiromi Takahashi, oboe
- Chanson d'Avril (pub. 1866). . . . .Georges Bizet  
Vieille Chanson (pub. 1865). . . . . (1838-1875)  
Ouvre ton Coeur (pub. 1866). . . . .
- Mother's Lullaby from the opera, "The Consul" (1950) . . . . .Gian-Carlo Menotti  
(b. 1911)
- Three Songs for Voice and Piano, Op. 45 (1974). . . . . Samuel Barber  
Now I Have Fed and Eaten up the Rose (b. 1910)  
A Green Lowland of Pianos  
O Boundless, Boundless Evening
- Asturiana (1923) . . . . .Joaquin Nin  
Paño Murciano (1923) . . . . . (1879-1949)  
El Canto de los Pájaros (1923). . . . .  
folo (1923). . . . .

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This recital is presented in partial fulfillment of the requirements for the Bachelor  
of Music degree for Miss Burke.



The Department of Music  
of  
The University of Alberta  
presents

BETTY WALL and MARK EDWARDS, flutes

Saturday, April 2, 1977 at 3:00 p.m.  
Room 1-23, Fine Arts Building

Sonata No. 5 in F major (1722-1733). . . . . George Frideric Handel  
Larghetto (1685-1759)  
Allegro  
Siciliana  
Giga

Betty Wall, flute  
Manus Sasonkin, harpsichord  
Joanne Ludbrook, cello

Syrinx for solo flute (1912). . . . . Claude Debussy  
Betty Wall, flute (1862-1918)  
Written in 1912 for Gabriel Mourey's play, Psyché, Syrinx was used as incidental  
music for a scene depicting the death of Pan, ancient Greek God of woods and  
shepherds.

Pan et les Oiseaux (from the sonata, "La Flûte de Pan", Op. 15). . . . . Jules Mouquet  
Betty Wall, flute (1867-1946)  
Laurel Nichol, piano  
"Sitting under a tree in the solitary woods, oh Pan, how do you draw such  
delightful sounds from the flute?" (Anyté)

Two Miniatures for Wind Quintet (English Folktunes) (c 1950) . . . . . Gilbert Vinter  
From Norfolk  
From Devon

Betty Wall, flute  
Linda Faass, oboe  
Ruth Rowell, clarinet  
Gerald Onciul, French horn  
Douglas Jahns, bassoon

INTERMISSION

Suite pour deux flûtes à bec alto et basse continue. . . . . Jacques Hotteterre  
Prélude: Gravement (?-c. 1761)  
Fantaisie: Rondement  
Gavotte: Gravement  
Menuet I and II  
Musette: Modéré

Betty Wall and Mark Edwards, flutes  
Manus Sasonkin, harpsichord  
Joanne Ludbrook, cello

Sonata No. 1 in E minor (1722-1733). . . . . George Frideric Handel  
Grave  
Allegro  
Adagio  
Allegro

Mark Edwards, flute  
Manus Sasonkin, harpsichord  
Joanne Ludbrook, cello

Minuet and Dance from the opera, "Orphéus" (1762). . . . . Christoph Willibald von Gluck  
Mark Edwards, flute (1714-1787)  
Brenda Brown, piano

Concerto in G major, K. 313 (1778). . . . . Wolfgang Amadeus Mozart  
Allegro maestoso (1756-1791)

Mark Edwards, flute  
Brenda Brown, piano



The Department of Music  
of

The University of Alberta

presents

MARGARET BUNKALL, French horn

assisted by KAREN McNAUGHTON, piano

Sunday, April 3, 1977 at 8:00 p.m.  
Knox-Metropolitan United Church  
8307-109 Street, Edmonton

Sonata in F major for Horn and Piano, Op. 17 (1800). . . . . Ludwig van Beethoven  
Allegro moderato (1770-1827)  
Poco adagio, quasi andante  
Rondo: Allegretto moderato

Fantasie-Stücke, Op. 73 (1849). . . . . Robert Schumann  
Zart und mit Ausdruck (1810-1856)  
Lebhaft, leicht arr. by Verne Reynolds  
Rasch und mit Feuer

INTERMISSION

Concerto No. 1 in E flat major, Op. 11 (1942). . . . . Richard Strauss  
Allegro (1864-1949)  
Andante  
Rondo: Allegro





The Department of Music

of

The University of Alberta

presents

ROBERT CASGRAIN, piano

Monday, April 4, 1977 at 5:00 p.m.  
Lecture Theatre 1, Humanities Centre

Nine Variations on Paisiello's duet, "Quanto è Bello", Op. 179 (1795). . . .Ludwig van Beethoven  
(1770-1827)

Variations on the name Abegg, Op. 1 (1830). . . . .Robert Schumann  
(1810-1856)

Prelude, Op. 32, No. 12 (1910). . . . .Serge Rachmaninoff  
Prelude, Op. 23, No. 6 (1903-1904). . . . .(1873-1943)

Ballade in A flat major, Op. 47 (1840-1841). . . . .Frédéric Chopin  
Ballade in F minor, Op. 52 (1842). . . . .(1810-1849)

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This recital is presented in partial fulfillment of the requirements for the Bachelor of Music degree for Mr. Casgrain.



The Department of Music  
of

The University of Alberta

presents

DIANNE VAASJO, violin

Monday, April 4, 1977 at 8:00 p.m.  
Knox-Metropolitan United Church  
8307-109 Street, Edmonton

Sonata in F major, Op. 5 (c. 1700) . . . . . Arcangelo Corelli  
Preludio (1653-1713)

Allemanda  
Sarabanda  
Gavotta  
Giga

Sylvia Shadick, piano

Légende (1859) . . . . . Henryk Wieniawski  
(1835-1880)

Sylvia Shadick, piano

Roumanian Folk Dances (1915) . . . . . Béla Bartók  
(1881-1945)

Sylvia Shadick, piano

INTERMISSION

Sonata No. 1 in G major, Op. 78 (1879) . . . . . Johannes Brahms  
Vivace ma non troppo (1833-1897)

Adagio  
Allegro molto moderato

Robert Casgrain, piano

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This recital is presented in partial fulfillment of the requirements for the Bachelor of Music degree for Miss Vaasjo.

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Everyone is cordially invited to attend a reception at Queen Alexandra Community League, 10425 University Avenue, following the recital.



DEPARTMENT OF MUSIC  
ROOM 3-82, FINE ARTS BUILDING  
TELEPHONE (403) 432-3263



THE UNIVERSITY OF ALBERTA  
EDMONTON, ALBERTA, CANADA  
T6G 2C9

The Department of Music  
of  
The University of Alberta  
presents a lecture

REMARKS ON A NON-LUNATIC FRINGE

by

PAUL RAPOPORT

Monday, April 4, 1977, at 8:00 p.m.

Room 1-23, Fine Arts Building

Those familiar with 20th-century music will realize that its history is discussed chiefly in terms of works of a handful of composers or technical inventions and the influence they have had on others. This approach reveals certain presuppositions about music history which may no longer be valid.

In any case, it leads too easily to the ignoring of music of many composers whose main "fault" may be that their music is relatively unknown, for reasons which have nothing to do with its quality or importance.

This lecture will examine works of six such composers, most of whom have written a large body of orchestral music. They are all from northern Europe, an area which for several reasons receives little attention from musicians in North America. They were all born in the 35-year period 1876-1911, and three of them are still alive.

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PAUL RAPOPORT is an I.W. Killam postdoctoral fellow in the Department of Music.





REMARKS ON A NON-LUNATIC FRINGE

The musical excerpts will be from some of the following.

Matthijs Vermeulen (Netherlands, 1888-1967):

Symphony no. 2, "Prélude à la nouvelle journée" (1919-20)

Score published: Amsterdam, Stichting Donemus, 1951.

Record: Hiroyuki Iwaki, Royal orchestra of the Hague;  
Donemus DAVS 7374/1.

Vagn Holmboe (Denmark, b. 1909): Symphony no. 7, op. 50 (1950)

Score published: Copenhagen, Viking musikforlag, 1951.

Record: John Frandsen, Danish radio symphony orchestra;  
Deutsche Grammophon DMA 018.

Havergal Brian (England, 1876-1972):

Symphony no. 1, "The gothic" (1919-27)

Score published: London, Cranz & Co., 1932; reprinted 1976.

Record: Adrian Boult, BBC symphony orchestra, many others;  
Aries LP 2601 (pirated).

Allan Pettersson (Sweden, b. 1911): Symphony no. 2 (1952-53)

Score not published.

Record: Stig Westerberg, Swedish radio symphony orchestra;  
Decca SXL 6265 or Swedish society discofil SLT 33219.

Fartein Valen (Norway, 1887-1952): Nenia, op. 18 no. 1 (1932, 33)

Score published: Drammen, Harald Lyche & Co. musikkforlag,  
1960 (but copyright 1954).

Record: Miltiades Caridis, Oslo philharmonic orchestra;  
in Philips 6754 001 (2-record set).

Kaikhosru Shapurji Sorabji (England, b. 1892):

Opus clavicembalisticum (1929-30)

Score published: London, J. Curwen & sons ltd., 1931 (now  
sold by Oxford university press, London).

Record: none.





The Department of Music  
of

The University of Alberta

presents

PAMELA BRAATEN, piano

Tuesday, April 5, 1977 at 5:15 p.m.  
Room 1-23, Fine Arts Building

Variations in F minor (1793). . . . . Franz Joseph Haydn  
(1732-1809)

Sonata in B flat major, K. 333 (1778). . . . . Wolfgang Amadeus Mozart  
Allegro (1756-1791)  
Andante cantabile  
Allegretto grazioso

Sonatine (1905). . . . . Maurice Ravel  
Modéré (1875-1937)  
Mouvement de Menuet  
Animé

INTERMISSION

Ballade in G minor, Op. 23 (1831-1835). . . . . Frederic Chopin  
(1810-1849)

Allegro barbaro (1911). . . . . Béla Bartók  
(1881-1945)

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This recital is presented in partial fulfillment of the requirements for the Bachelor of Music degree for Miss Braaten.



The Department of Music  
of  
The University of Alberta  
presents

PAMELA HUANG, piano

Tuesday, April 5, 1977 at 8:00 p.m.  
Lecture Theatre 1, Humanities Centre

- Italian Concerto (1735). . . . . Johann Sebastian Bach  
Allegro (1685-1750)  
Andante  
Presto
- Sonata in E major, Op. 109 (1821). . . . . Ludwig van Beethoven  
Vivace ma non troppo (1770-1827)  
Prestissimo  
Andante molto cantabile ed espressivo

INTERMISSION

- Papillons, Op. 2 (1829-1831). . . . . Robert Schumann  
(1810-1856)
- Visions Fugitives, Op. 22, Nos. 1, 2, 3, 6, 8, 10, 11, 12, 14, 16, 18  
(1915-1917). . . . . Serge Prokofiev  
(1891-1953)

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This recital is presented in partial fulfillment of the requirements for the Bachelor of Music degree for Mrs. Huang.



MUSIC FOR CELLO AND PIANO

with

Gloria Perks, Narrator

Room 1-23 of the Fine Arts Centre

Noon Hour, April 6, 1977

PROGRAM

Méditation Hébraïque (1925) . . . . .Ernest Bloch

Rebecca Denson, cello  
Ina Dykstra, piano

Sonata in C Major . . . . . Jean-Louis Duport

Allegro

Amanda Forsyth, cello  
Janet Scott, piano

Langsam, Op. 102. . . . . Robert Schumann

Suzanne Finger, cello  
Janet Scott, piano

Reigen from "Im Walde" Suite, Op. 50 . . . . . David Popper

Shauna Rolston, cello  
Isobel Rolston, piano

Suite No. 5 in C Minor . . . . . J.S.Bach

Prelude  
Sarabande  
Gavotte No. I  
Gavotte No. II

Joanne Ludbrook, cello

Sonata, Op. 65 . . . . . Frédéric Chopin

Allegro moderato

Victoria Clarke, cello  
Michael Massey, piano

This recital is presented by pupils of Professor Claude Kenneson. We are grateful to Miss Dykstra and Mr. Massey and to staff members Miss Scott and Professors Perks and Rolston for their assistance.





The Department of Music  
of  
The University of Alberta  
presents

CEDRIC ABDAY, piano

Wednesday, April 6, 1977 at 5:00 p.m.  
Room 1-23, Fine Arts Building

- Adagio, K. 540 (1788). . . . . Wolfgang Amadeus Mozart  
(1756-1791)
- Sonata, Op. 81a ("Les Adieux") (1809-1810). . . . . Ludwig van Beethoven  
Das Lebewohl: Adagio; Allegro (1770-1827)  
Abwesenheit: Andante espressivo  
Das Wiedersehen: Vivacissimamente
- Abegg Variations, Op. 1 (1830). . . . . Robert Schumann  
(1810-1856)
- Estampes (1903). . . . . Claude Debussy  
La soirée dans Grenade (1862-1918)  
Jardins sous la pluie

---

This recital is presented in partial fulfillment of the requirements for the Bachelor of Music degree for Mr. Abday.



The Department of Music  
of  
The University of Alberta  
presents

ART SONG - WHO NEEDS IT?  
PART II

Wednesday, April 6, 1977 at 8:00 p.m.  
Room 1-23, Fine Arts Building

Die ihr schwebet (Spanish Lyrics). . . . .Hugo Wolf  
Nixe Binsefuss (Moericke). . . . .(1860-1903)  
Mignon (Goethe). . . . .  
Mausfallen sprüchlein (Moericke) . . . . .  
Gebet (Moericke) . . . . .  
Er ist's (Moericke). . . . .

Janet Nichol, soprano  
Lorna Paterson, pianist

Der Nussbaum, Op. 25, No. 3. . . . .Robert Schumann  
Frühlingsnacht, Op. 39, No. 12 . . . . .(1810-1856)  
Marienwürmchen, Op. 79, No. 14 . . . . .

Ständchen, Op. 106, No. 1. . . . .Johannes Brahms  
Wiegenlied, Op. 49, No. 4. . . . .(1833-1897)  
Therese, Op. 86, No. 1 . . . . .

Rhonda Bingle, soprano  
Monica Nikolai, pianist

INTERMISSION

From "Ariettes Oubliées". . . . .Claude Debussy  
C'est l'extase . . . . .(1862-1918)  
Il pleure dans mon coeur  
L'ombre des arbres  
Cheveux de bois

Befreit, Op. 39, No. 4. . . . .Richard Strauss  
Schlagende Herzen, Op. 29, No. 2. . . . .(1864-1949)

Judith Holswick, soprano  
Lorna Paterson, pianist

La Chanson bien douce. . . . .Ernest Chausson  
(1855-1899)

Zigeunerlieder, Op. 103. . . . .Johannes Brahms  
(1833-1897)

Allegro agitato  
Allegro molto  
Allegretto  
Vivace grazioso  
Allegro giocoso  
Vivace grazioso  
Andantino grazioso  
Allegro

Jennifer Scragg, soprano  
Geoffrey Hodgkinson, pianist

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This recital represents the second term examination for students in Professor  
Alexandra Munn's Music 528 course, "Art Song Interpretation".



The Department of Music  
of  
The University of Alberta  
presents

MONICA NIKOLAI, piano

Monday, April 11, 1977 at 8:00 p.m.  
Lecture Theatre 1, Humanities Centre

- Italian Concerto (1735). . . . . Johann Sebastian Bach  
(1685-1750)
- Sonata in F major, K. 332 (1778). . . . . Wolfgang Amadeus Mozart  
Allegro (1756-1791)  
Adagio  
Assai allegro
- Excursions, Op. 20 (1944). . . . . Samuel Barber  
Un poco allegro (b. 1910)  
In slow blues tempo  
Allegro molto

INTERMISSION

- Scherzo in B minor, Op. 20 (1831-1832). . . . . Frédéric Chopin  
Mazurka, Op. 33, No. 2 (1837-1838). . . . . (1810-1849)  
Mazurka, Op. 67, No. 4 (1846) . . . . .
- Polonaise No. 11 in E major (1852). . . . . Franz Liszt  
(1811-1886)

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This recital is presented in partial fulfillment of the requirements for the Bachelor of Music degree for Miss Nikolai.









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The Edmonton Chamber Music Society  
presents

**Elly Ameling**  
*soprano*

assisted by

**Dalton Baldwin**  
*piano*

**Harlan Green**  
*flute*

First 8.30 pm  
Presbyterian Church Wednesday March 9  
10025-105 Street 1977

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Maurice Ravel 1875-1937 **Cinq Mélodies Populaires Grecques** 1907

Chanson de la mariée  
La-bas vers l'église  
Quel galant m'est comparable  
Chanson des cueilleuses de lentisques  
Tout gai!

**Shéhérazade** 1903

Asie  
La Flûte enchantée  
L'Indifférent

Maurice Ravel **Deux Poèmes de Clément Marot** 1899

D'Anne qui me jecta de la neige  
D'Anne jouant de l'espinette

**Noël des jouets** 1905

Intermission

Franz Schubert 1797-1828 **Das Lied im Gruenen** 1827  
**Schmetterling** 1819  
**Die Maenner sind menchant!** 1826  
**An Silvia** 1826  
**Die junge Nonne** 1825

Johannes Brahms 1833-1897 **Vergebliches Staendchen** 1881  
**Komm bald** 1884  
**Immer leiser wird mein Schlummer** 1886  
**Botschaft** 1868

## Cinq mélodies populaires grecques

---

French translation by M. D. Calvocoressi;

English translation by Felix Aprahamian

### Chanson de la mariée

*Réveille-toi, réveille-toi perdrix mignonne.*

*Ouvre au matin tes ailes.*

*Trois grains de beauté, mon cœur en est brûlé.*

*Vois le ruban, le ruban d'or que je t'apporte*

*Pour le nouer autour de tes cheveux.*

*Si tu veux, ma belle, viens nous marier:*

*Dans nos deux familles, tous sont alliés.*

### Là-bas vers l'église

*Là-bas vers l'église,*

*Vers l'église Ayio Sidero*

*L'église, ô Vierge sainte, l'église Ayio Constanndino*

*Se sont réunis, se sont rassemblés en nombre infini,*

*Du monde, ô Vierge sainte, du monde tous les  
plus braves.*

### Quel galant m'est comparable

*Quel galant m'est comparable*

*d'entre ceux qu'on voit passer?*

*Dis, dame Vassiliki?*

*Vois, pendus à ma ceinture, pistolet et sabre aigu . . .*

*Et c'est toi que j'aime.*

### Chanson des cueilleuses de lentisques

*O joie de mon âme, joie de mon cœur,*

*trésor qui m'es si cher;*

*joie de l'âme et du cœur, toi que j'aime ardemment,  
tu es plus beau qu'un ange.*

*O lcrsque tu parais, ange si dous, devant nos yeux,  
comme un bel ange blond sous le clair soleil,  
hélas! tous nos pauvres cœurs soupirent.*

### Tout gai!

*Tout gai, gai, ha, tout gai!*

*Belle jambe tireli qui danse*

*Belle jambe, la vaisselle danse*

*Tra la la la la, etc. . . .*

### The bride's awakening

*Wake up, wake up, darling partridge!*

*Spread your wings in the morning!*

*Three beauty-spots! They inflame my heart!*

*See the ribbon, the golden ribbon I bring you*

*To tie around your hair.*

*If you wish, my beauty, let's get married.*

*In our two families, all are for it.*

### Down there by the church

*Down there by the church,*

*By the church of Saint Sideros,*

*The church, O Holy Virgin, the church of Saint  
Constantine,*

*There are gathered, assembled, an infinite number  
Of the world's, O Holy Virgin, of the world's  
best people.*

### What beau can be compared to me?

*What beau can be compared to me*

*among those seen passing by?*

*Tell me, Dame Vassiliki?*

*See hanging at my belt, a pistol and a sharp sword . . .*

*And it's you that I love.*

### Song of the mastic gatherers

*O joy of my soul, joy of my heart,*

*treasure so dear to me;*

*joy of soul and heart, you whom I love so passionately,  
you are more lovely than an angel.*

*O when you appear, angel so sweet,  
like a beautiful fair angel under the bright sun,  
alas! all our poor hearts sigh.*

### Gaily

*Gaily, gay, all gay!*

*Lovely legs, tireli, that dance,*

*Lovely legs, the crockery dances,*

*Tra la la la la, etc.*

## Shéhérazade

text by Tristan Klingsor,  
English translation by Hermann Klein

### Asie

*Asie, Asie, Asie!  
Vieux pays merveilleux des contes de nourrice  
Où dort la fantaisie comme une impératrice  
En sa forêt tout emplie de mystère.  
Asie, je voudrais m'en aller avec la goélette  
Qui se berce ce soir dans le port  
Mystérieuse et solitaire  
Et qui déploie enfin ses voiles violettes,  
Comme un immense oiseau de nuit dans le ciel d'or.  
Je voudrais m'en aller vers des îles de fleurs  
En écoutant chanter la mer perverse  
Sur un vieux rythme ensorceleur.  
Je voudrais voir Damas et les villes de Perse  
Avec les minarets légers dans l'air.  
Je voudrais voir de beaux turbans de soie  
Sur des visages noirs aux dents claires;  
Je voudrais voir des yeux sombres d'amour  
Et des prunelles brillantes de joie  
En des peaux jaunes, comme des oranges;  
Je voudrais voir des vêtements de velours  
Et des habits à longues franges.  
Je voudrais voir des calumets entre des bouches  
Tout entourées de barbe blanche;  
Je voudrais voir d'âpres marchands aux regards  
louches  
Et des cadis, et des vizirs,  
Qui du seul mouvement de leur doigt qui se penche  
Accordent vie ou mort au gré de leur désir [. . .]  
Je voudrais voir des pauvres et des reines;  
Je voudrais voir des roses et du sang;  
Je voudrais voir mourir d'amour ou bien de haine.  
Et puis m'en revenir plus tard  
Narrer mon aventure aux curieux de rêves  
En élevant comme Sinbad, ma vieille tasse arabe  
De temps en temps jusqu'à mes lèvres  
Pour interrompre le conte avec art.*

### Asia

*O Asia, O Asia!  
Land of wonderful tales renowned in ancient lore,  
Where fancy's spirit dwells, like some fair  
sleeping empress  
'Mid her forest in mystery clad.  
O Asia, how much I would like to set forth  
in yon swift little schooner,  
Gently rocking in harbor this eve,  
With aspect strange and very lonely,  
Which at tomorrow's dawn her red sails will unfurl  
Like a gigantic bird of night in a golden sky.  
How much I would like now to set forth  
to the isles of flowers  
Listening the while as the willful sea  
Chants the theme of some old magic spell.  
How much I would like to see Damascus  
and the cities of Persia  
With minarets so light high in the air;  
How much I would like to see soft silken turbans  
twined  
Over dusky faces with glistening teeth;  
How much I would like to see dark eyes  
burning with love,  
Their pupils shining and sparkling with joy,  
Their skins a yellow of ripest orange;  
How much I would like to see the dress  
with rich velvet folds,  
The garment with long fringes bordered.  
How much I would like to see the calumets  
tight held in mouths  
Hidden by beards grown long and snowy;  
How much I would like to see sour-looking  
merchants with eyes askew;  
And the cadis, too, and the great viziers  
Who have but to raise up their finger an inch  
To grant either life or death perchance, as  
as they desire [. . .]  
How much I would like to see poor beggars  
and rich queens;  
How much I would like to see roses and blood;  
How much I would like to see those who die of love  
or else of hate:  
And then later, returning home,  
My story relate to those who believe in dreams,  
From time to time raising up my old Arabian cup,  
Like Sinbad of old, just to my lips,  
Only to break off the tale, with art.*



### La flûte enchantée

*L'ombre est douce et mon maître dort  
Coiffé d'un bonnet conique de soie  
Et son long nez jaune en sa barbe blanche.  
Mais moi, je suis éveillée encore  
Et j'écoute au dehors  
Une chanson de flûte, où s'épanche  
Tour à tour la tristesse ou la joie.  
Un air tour à tour langoureux ou frivole  
Que mon amoureux chéri joue.  
Et quand je m'approche de la croisée  
Il me semble que chaque note s'envole  
De la flûte vers ma joue  
Comme un mystérieux baiser.*

### L'Indifférent

*Tes yeux sont doux comme ceux d'une fille,  
Jeune étranger,  
Et la courbe fine  
De ton beau visage de duvet ombragé  
Est plus séduisante encore de ligne.  
Ta lèvre chante sur la pas de ma porte  
Une langue inconnue et charmante  
Comme une musique fausse.  
Entre! Et que mon vin te reconforte . . .  
Mais non, tu passes  
Et de mon seuil je te vois t'éloigner  
Me faisant un dernier geste avec grâce  
Et la hanche légèrement ployée,  
Par ta démarche féminine et lasse . . . .*

### The enchanted flute

*Cool the shade and deep my master's sleep,  
Wearing his silken conical cap,  
His long yellow nose in his snow-whote beard.  
But I, who patient vigil keep,  
I can hear far away  
Sweet music of a flute which creates,  
In turn, the yearning to laugh and to weep,  
A tune now of languor, now of frivolity  
Which my own beloved doth play.  
And when I draw near to the casement  
Then each note, it would seem, flies hither  
From the flute to touch my face in mysterious  
sweet embrace.*

### The heedless one

*Soft as a maid's those sad eyes of thine,  
O youth unknown,  
And the noble curve  
Of thy classic features newly shaded with down  
Looks far more seductive still in line.  
And in the song which at my door thou dost sing  
Speaks a tongue unfamiliar yet dulcet,  
Like a false music.  
Enter! And let my wine give thee spirit . . .  
But no! thou goest:  
So from my threshold I see thee depart  
With a graceful gesture to show thou wilt not remain  
And with hips ever so lightly bent  
By a setp as of a girl who's weary . . . .*

## Deux poèmes de Clément Marot

English translation by Felix Aprahamian

### D'Anne qui me jecta de la neige

*Anne par jeu me jecta de la neige  
Que je cuydois froide certainement:  
Mais c'estoit feu, l'experience en ay-je,  
Car embrasé je fuz souainement.  
Puisque le feu loge secretement  
Dedans la neige, où trouveray-je place  
Pour n'ardre point? Anne, ta seule grace  
Estaindre peult le feu que je sens bien,  
Non point par eau, par neige, ne par glace,  
Mais par sentir un feu pareil au mien.*

### D'Anne jouant de l'espinette

*Lors que je vois en ordre la brunette  
Jeune, en bon poinct, de la ligne des dieux,  
Et que sa voix, ses doigtz, et l'espinette  
Meinent un bruyt doulx et melodieux,  
J'ay du plaisir et d'oreilles, et d'yeulx  
Plus que les saintz, en leur gloire immortelle:  
Et autant qu'eulx je deviens glorieux,  
Dès que je pense estre un peu aymé d'elle.*

### Noël des jouets

text by Maurice Ravel

*Le troupeau verni des moutons  
Roule en tumulte vers la crèche.  
Les lapins tambours, brefs et rêches,  
Couvrent leurs aigres mirlitons.  
Vierge Marie, en crinoline,  
Ses yeux d'émail sans cesse ouverts,  
En attendant Bonhomme hiver  
Veille Jésus qui se dodine.  
Car, près là, sous un sapin,  
furtif, emmitoufflé dans l'ombre  
Du bois Belzébuth, le chien sombre  
Guette l'Enfant de sucre peint.  
Mais les beaux anges incassables  
Suspendus par des fils d'archal  
Du haut de l'arbuste hiémal  
Assurent la paix des étables.  
Et leur vol de clinquant vermeil  
Qui cliquette en bruits symétriques  
S'accorde au bétail mécanique  
Dont la voix grêle bêle: Noël!*

### Of Anne who threw snow at me

*Anne threw snow at me in play  
From which I would certainly have caught cold:  
But 'twas fire I experienced,  
For I was suddenly kindled.  
Since fire lodges secretly  
In the snow, where will I find somewhere  
Where I will no longer burn? Anne, thy favor alone  
Can extinguish the fire which I certainly feel,  
Not all by water, snow or ice.  
But by feeling a fire equal to mine.*

### Of Anne playing the spinet

*When I see in order the young  
Brunette in good form and endowed by the gods  
And that her voice, her finger and the spinet  
Produce a gentle and melodious sound,  
Both my ears and eyes are ravished,  
More than the saints in their immortal glory,  
And still more glorious than them do I become  
No sooner than I think that I am loved by her a little.*

### Christmas of the toys

text by Maurice Ravel

*The glazed flock of sheep  
rambles noisily about the crib.  
The rabbit drummers, short and rough,  
hide their harshness from the light.  
The Virgin Mary, in a cotton skirt,  
her enameled eyes always open,  
waiting for that fellow Winter,  
watches over Jesus as he sleeps.  
Near her, under a spruce tree,  
furtive and muffled up in the shadows  
of the Devil's wood, the dark dog lies in wait  
for the child of painted sugar.  
But the beautiful, unbreakable angels,  
suspended by threads from the arch  
of the shrubbery heaven above,  
guarantee there will be peace in the stables.  
The angels' wings of silver foil  
jingle in symmetrical noises,  
harmonizing with the mechanical livestock  
whose shrill voice bleats: Noel!*



### Das Lied im Grünen

text by Reil

*In's Grüne, in's Grüne,  
Da lockt uns der Frühling, der liebliche Knabe,  
Und führt uns am blumentumwundenen Stabe  
Hinaus, wo die Lerchen und Amseln so wach,  
In Wälder, auf Felder, auf Hügel, zum Bach,  
In's Grüne, in's Grüne.*

*Im Grünen, im Grünen,  
Da lebt es sich wonnig, da wandeln wir gerne  
Und heften die Augen dahin schon von ferne,  
Und wie wir so wandeln mit heiterer Brust,  
Umwallet uns immer die kindliche Lust,  
Im Grünen, im Grünen.*

*Im Grünen, im Grünen,  
Da ruht man so wohl, empfindet so Schönes,  
Und denket behaglich an dieses und jenes,  
Und zaubert von hinnen, ach, was uns bedrückt,  
Und alles herbei, was den Busen entzückt,  
Im Grünen, im Grünen.*

*Im Grünen, im Grünen,  
Da werden die Sterne so klar, die die Weisen  
Der wiewelt zur Leitung des Lebens uns preisen,  
Da streichen die Wölkchen so zart uns dahin,  
Da heitern die Herzen, da klärt sich der Sinn,  
Im Grünen, im Grünen.*

*Im Grünen, im Grünen,  
Da wurde manch Plänchen auf Flügeln getragen,  
Die Zukunft der grämlichen Ansicht ent schlagen,  
Da stärkt sich das Auge, da labt sich der Blick,  
Sanft wiegen die Wünsche sich hin und zurück  
Im Grünen, im Grünen.*

*Im Grünen, im Grünen,  
Am Morgen, am Abend, in treulicher Stille  
Entkeimet manch Liedchen und manche Idylle,  
Und Mymen oft kränzt den poetischen Scherz,  
Denn leicht ist die Lockung, empfänglich das Herz  
Im Grünen, im Grünen.*

*O gerne im Grünen  
Bin ich schon als Knabe und Jüngling gewesen  
Und habe gelernt und geschrieben, gelesen  
Im Horaz und Plato, dann Wieland und Kant  
Und glühenden Herzens mich selig genannt  
Im Grünen, im Grünen.*

*In's Grüne, in's Grüne  
Laßt heiter uns folgen dem freundlichen Knaben.  
Grünt einst uns das Leben nicht förder,  
So haben wir klüglich die grünende Zeit nicht versäumt,  
Und wann es gegolten, doch glücklich geträumt  
Im Grünen, im Grünen.*

### The song in the green

text by Reil

*To the green, to the green,  
the Spring calls us, that lovable boy!  
And leads us with flower-covered staff  
out there, where the larks and blackbirds alert,  
to forests, to fields, to hills, to the brook,  
to the green, to the green.*

*In the green, in the green,  
life is so gay, we love to stroll  
casting our glance already from far,  
and as we wander with cheerful hearts,  
we are in a mood of childlike joy,  
in the green, in the green.*

*In the green, in the green,  
you find such rest, you sense such beauty,  
at leisure recalling this moment and that,  
like magic removing all that casts down,  
while conjuring up what delights,  
in the green, in the green.*

*In the green, in the green,  
the stars shine so bright - as those that the sages  
of old would commend for our conduct.  
Here clouds sail past us so fine,  
the heart cheers, the sense becomes clear  
in the green, in the green.*

*In the green, in the green,  
many a plan was carried on wings;  
the future was robbed of all foreboding;  
the glance is strengthened, the view delights;  
softly wishes rock to and fro,  
in the green, in the green.*

*In the green, in the green,  
in the morn and at eve, in friendly peace  
grows many a tune and idyll, too,  
with a hymn often crowning the poet's light vein,  
for easy the attraction, receptive the heart,  
in the green, in the green.*

*I loved it already  
when I was a boy and later a youth,  
and learnt, and wrote, and read  
in Horace and Plato, then Wieland and Kant,  
and with glowing heart considered myself blessed  
in the green, in the green.*

*To the green, to the green,  
let us gaily follow the friendly youth!  
When, one day life is no longer green  
we at least had the green years so young,  
and when it was time, had happiest dreams,  
in the green, in the green.*



### **Der Schmetterling**

text by Schlegel

*Wie soll ich nicht tanzen? es macht keine Mühe,  
Und reizende Farben schimmern hier im Grünen.  
Immer schöner glänzen meine bunten Flügel,  
Immer süßer hauchen alle kleine Blüten.  
Ich nasche die Blüten, ihr könnt sie nicht hüten.*

*Wie groß ist die Freude, sei's spät oder frühe,  
Leichtsinnig zu schweben über Tal und Hügel!  
Wenn der Abend säuselt, seht ihr Wolken glühen;  
Wenn die Lüfte golden, scheint die Wiese grüner.  
Ich nasche die Blüten, ihr könnt sie nicht hüten.*

### **Die Männer sind Méchant!**

text by Seidl

*Du sagtest es mir, Mutter:  
Er ist ein Springinsfeld!  
Ich würd' es dir nicht glauben,  
Bis ich mich krank gequält!*

*Ja, ja, nun ist er's wirklich;  
Ich hatt' ihn nur verkannt!  
Du sagtest mir's, o Mutter:  
"Die Männer sind méchant!"*

*Vor'm Dorf, im Busch, als gestern  
Die stille Dämm'ung sank,  
Da rauscht' es: "Guten Abend!"  
Da rauscht' es: "Schönen Dank!"*

*Ich schlich hinzu, ich horchte,  
Ich stand wie fest gebannt:  
Er war's mit einer Andern.  
"Die Männer sind méchant!"*

*O Mutter, welche Qualen!  
Es muß heraus, es muß:  
Es blieb nicht bloß beim Rauschen,  
Es blieb nicht bloß beim Gruß!*

*Wom Gruße kam's zum Kusse:  
Vom Kuß zum Druck der Hand,  
Vom Druck, ach, liebe Mutter!  
"Die Männer sind méchant!"*

### **The butterfly**

text by Schlegel

*Why should I not dance; it comes easy to me,  
and charming colours shimmer here in the green.  
Fairer and fairer still shine my coloured wings;  
sweeter and sweeter breathe all the little blossoms.  
I taste of the blossoms; you cannot protect them.*

*How great is the joy, be it early or late,  
to hover so lightly over hill and dale.  
When eventide nears, you see clouds aglow;  
when the air is golden, the meadow seems greener.  
I taste of the blossoms; you cannot protect them.*

### **All men are wanton rogues!**

text by Seidl

*You said to me, mother'  
he is a good-for-nought!  
I wouldn't believe your words,  
until I'd come to grief!*

*Oh, yes, it's really true;  
he had me fooled, and how!  
You told it to me, mother:  
"All men are wanton rogues!"*

*Yesterday out yonder,  
at silent twilight hour,  
a murmuring "Hello, dear!"  
and murmured thanks returned.*

*I crept up close and listened,  
I stood there, paralysed:  
there he was with another.  
"All men are wanton rogues!"*

*O mother, what a torture!  
It must be told, it must:  
it didn't end with whispers,  
it didn't end with greetings!*

*From greetings it came to kissing,  
from kissing to holding hands,  
from this - oh, dearest mother!  
"All men are wanton rogues!"*

### **An Silvia**

text by Shakespeare

*Was ist Silvia, saget an,  
Daß sie die weite Flur preist?  
Schön und zart seh ich sie nahn,  
Auf Himmels Gunst und Spur weist,  
Daß ihr alles untertan.*

*Ist sie schön und gut dazu?  
Reiz labt wie milde Kindheit;  
Ihrem Aug eilt Amor zu,  
Dort heilt er seine Blindheit,  
Und verweilt in süßer Ruh.*

*Darum Silvia tön, o Sang,  
Der holden Silvia Ehren;  
Jeden Reiz besiegt sie lang,  
Den Erde kann gewähren:  
Kränze ihr und Seitenklang!*

### **Who is Silvia**

text by Shakespeare

*Who is Silvia? What is she?  
That all our swains commend her?  
Holy, fair and wise is she;  
The heavens such grace did lend her,  
That admired she might be.*

*Is she kind as she is fair?  
For beauty lives with kindness;  
Love doth to her eyes repair,  
To help him of his blindness;  
And, being helped, inhabits there.*

*Then to Silvia let us sing,  
That Silvia is excelling;  
She excells each mortal thing  
Upon the dull earth dwelling:  
To her garlands let us bring.*

### **Die junge Nonne**

text by J. N. Craigher

*Wie braust durch die Wipfel der heulende Sturm!  
Es klirren die Balken, es zittert das Haus!  
Es rollet der Donner, es leuchtet der Blitz,  
Und finster die Nacht, wie das Grab!  
Immerhin, immerhin,  
So tobt' es auch jüngst noch in mir!  
Es brauste das Leben, wie jetzo der Sturm,  
Es bebten die Glieder, wie jetzo das Haus,  
Es flammte die Liebe, wie jetzo der Blitz,  
Und finster die Brust, wie das Grab.  
Nun tobe, du wilder, gewaltger Sturm,  
Im Herzen ist Friede, im Herzen ist Ruh;  
Des Bräutigams harret die liebende Braut,  
Gereinigt in prüfender Glut,  
Der ewigen Liebe getraut.  
Ich harre, mein Heiland! mit sehndem Blick!  
Komme, himmlischer Bräutigam, hole die Braut,  
Erlöse die Seele vom irdischen Haft! . . .  
Horch, friedlich ertönet das Glöcklein vom Turm!  
Es lockt mich das süße Getön  
Allmächtig zu ewigen Höhn.  
Alleluja! Alleluja!*

### **The young nun**

*How fiercely the storm howls among the tree-tops!  
The rafters rattle, the house trembles;  
The thunder rolls, the lightning flashes!  
And the night is as dark as the grave!  
So without cease,  
There was tumult till lately within me also.  
My life was a ferment, as now the storm,  
My limbs were trembling, as now the house,  
Love flamed in me, as now the lightning,  
And my soul was dark as the grave.  
Now rage on, o wild and violent storm!  
In my heart there is peace, in my heart there is calm.  
The loving bride awaits the Bridegroom,  
Cleansed in the testing fire,  
Espoused to Eternal Love.  
I await my Saviour with longing gaze,  
Come, Heavenly Bridegroom, and fetch thy bride!  
Release my soul from its earthly prison!  
Hark, the bell peals softly from the tower,  
Its sweet tones summon me  
With infinite power to eternal heights!  
Alleluia! Alleluia!*

## Brahms Lieder

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### Vergebliches Ständchen

*'Guten Abend, mein Schatz, guten Abend, mein Kind!  
Ich komm aus Lieb zu dir,  
Ach, mach mir auf die Tür,  
Mach mir auf die Tür!'*

*Mein' Tür ist verschlossen, ich laß dich nicht ein;  
Mutter die rät mir klug,  
Wärst du herein mit Fug,  
Wär's mit mir vorbei.*

*'So kalt ist die Nacht, so eisig der Wind;  
Daß mir das Herz erfriert,  
Mein Lieb erlöschen wird.  
Öffne mir, mein Kind!'*

*Löschet dein Lieb, laß sie löschen nur!  
Löschet sie immerzu,  
Geh heim zu Bett, zur Ruh;  
Gute Nacht, mein Knab!*

### Komm bald

text by Klaus Groth

*Warum denn warten von Tag zu Tag?  
Es blüht im Garten, was blühen mag.  
Wer kommt und zählt es, was blüht so schön?  
An Augen fehlt es, es anzusehn.*

*Die meinen wandern vom Strauch zum Baum;  
Mir scheint, auch andern wär's wie ein Traum.  
Und von den Lieben, die mir getreu und mir geblieben,  
Wärst du dabei, wärst du dabei!*

### Immer leiser wird mein Schlummer

text by Lingg

*Immer leiser wird mein Schlummer,  
Nur wie Schleier liegt mein Kummer  
Zitternd über mir.*

*Oft im Traume hör ich dich  
Rufen drauß vor meiner Tür,  
Niemand wacht und öffnet dir,  
Ich erwach und weine bitterlich.*

*Ja, ich werde sterben müssen,  
Eine andre wirst du küssen,  
Wenn ich bleich und kalt.  
Eh die Maienlüfte wehn,*

*Eh die Drossel singt im Wald:  
Willst du mich noch einmal sehn,  
Komm, o komme bald!*

### Vain serenade

*'Good evening, my darling, good evening, my child!  
Love brings me to you -  
please open your door;  
open the door!'*

*My door is locked, I will not let you in;  
my mother has given me good advice.  
If I gave you the right to come in  
all would be up with me!*

*'The night is cold, the wind so icy  
that my very heart will freeze  
and my love will go out -  
Open the door, my love!'*

*If your love goes out - let it!  
If it goes out  
you can go home to bed.  
Good night, my lad!*

### Come soon

text by Klaus Groth

*Why then wait from day to day?  
In the garden blossoms all that can.  
Who'll come and count what blooms so fair?  
Absent are the eyes to see it.*

*My eyes roam from shrub to tree;  
to others also it must seem a dream.  
And of the loved ones left to me and true  
would that you, you were among them.*

### My slumber grows ever softer

text by Lingg

*My slumber grows ever softer,  
my grief now lies lightly upon me,  
trembling like a veil.*

*In my dream I often hear you  
calling outside my door.  
No one wakes to open the door.  
I awake and weep bitterly.*

*Yes, I must die,  
you will kiss another  
when I am pale and cold.  
Before the May breezes blow,  
before the thrush sings in the wood  
if you want to see me once more,  
come, come soon!*



## Botschaft

*Wehe, Lüftchen, lind und lieblich  
Um die Wange der Geliebten,  
Spiele zart in ihrer Locke,  
Eile nicht hinwegzufliehn!*

*Tut sie dann vielleicht die Frage,  
Wie es um mich Armen stehe;  
Sprich: 'Unendlich war sein Wehe,  
Höchst bedenklich seine Lage;*

*Aber jetzo kann er hoffen  
Wieder herrlich aufzuleben,  
Denn du, Holde,  
Denkst an ihn.'*

## Message

*Gentle breeze, blow softly and sweetly  
about my love's cheek,  
play softly with her tresses  
and do not hurry away.*

*If she should chance to ask  
how I, poor wretch, am faring,  
you must answer: 'His anguish was infinite,  
his plight gave cause for great anxiety,  
but now he can hope  
to delight in life again:  
for you, dear one,  
are thinking of him.'*

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*Baldwin piano for the season, courtesy of: Shaw Piano and Organ Centre*

*programs courtesy of: Melody Lane Records 10409 Jasper Avenue tel.422-8712*

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## Spring Itinerary

1977

March 25	Sherwood Park, <i>Archbishop Jordan High School</i>
April 1	Edmonton, <i>Knox-Metropolitan United Church</i>
April 23	Lethbridge, <i>Yates Memorial Centre</i>
April 24	Medicine Hat, <i>Fifth Avenue United Church</i>
April 25	Bow Island, <i>Senator Gershaw High School</i>
April 26	Okotoks, <i>B.P.O.E. Hall</i>

### England

April 30	Greenwich, <i>St. Alfege's Church</i>
May 1	Windsor Castle, <i>St. George's Chapel</i>
May 2	Coventry, <i>Coventry Cathedral</i>

### Germany

May 4	Hilden, <i>Reformationskirche</i>
May 6	Düsseldorf, <i>Schloss Benrath</i>
May 7	Mönchengladbach Neuss, <i>Altes Zeughaus</i>
May 8	Altenberg, <i>Altenberger Dom</i>
May 9	Lahr, <i>Canadian Forces Base</i>
May 10	Königstein, <i>St. Marien Kirche</i>
May 11	Höchst, <i>Justinus Kirche</i>

### Soprano I

Cheryl-Lynn Charuk	Arts
Brenda Dalen*	Arts
Lori Downey*	Education
Halyna Dytyniak	Education
Mary Phillips-Rickey*	Commerce
Tami Shandro*	Science
Valerie Squair*	Commerce
Merrill Tanner*	Rehabilitation Med.
Janice Waite*	Arts
Margaret Wallwork*	Education

### Soprano II

Rosalyn Bryant*	Education
Elaine Dobson*	Education
Heather Field	Arts
Susan Greene	Science
Wendy L. Hassen	Commerce
Sheila Hemmingson*	Arts
Jean Miller*	
Susan Schuchard	Arts
Barbara Wells*	Education
Sheila Whybrow	Education
Mina Wong	Education

### Alto I

Lillian Buckler	Arts
Marna Bunnell	Arts
Kathryn Digby*	Arts
Myrna Forge	Arts
Bev Goring*	Education
Bev Guebert*	Physical Education
Lynn Himmelman*	Arts
Julie Kennedy	Arts
Edie Kutchen*	Arts
Fran Litschko	
Beverly Mann*	Education
Janice McDonald	Arts
Joan Miller*	Education
Donna Passey*	Education
Judy Rogers*	Education
Helve Sastok	Arts
Renita Sinn*	Household Economics
Betty Wallace	Nursing

### Alto II

Eileen Armstrong	Arts
Beth Bergh	Commerce
Pam Braaten*	Arts
Jan McCrostie*	Education
Bonnie-Jean Marconi*	Education
Sabina Posadziewski	Science
Linda Rammage*	Arts
Donna Lynn Smith*	Graduate Studies
N. Cathy Stirrat	Agriculture
Janet Symon*	Education
Doreen Watt*	Arts
Annie Yih	Arts

### Tenor I

James A.B. Christensen	Arts
Rob Goring*	Education
Bruce Moltzan	Science
Richard Patching*	Science
Michael Perman*	Education

### Tenor II

David Bacon*	Science
Roger Grose	Arts
Brad Hiron*	Arts
Reiner Piehl*	Education
John Schneider*	Engineering
Hugh Semple*	Science

### Baritone

Cedric Abday*	Arts
Roy Cain*	Science
Ping-On Cheng	Education
Bill Christensen	Arts
Michael Chugg	Commerce
Larry Fry*	Arts
Richard G. Kearl	Science
Wolfgang Kuraitis*	Education
Warren Mack*	Arts
John A. Mattson	Science
Joedy Missal	Education
Robert Petersen	Arts
Murray Reid	Arts
Michael Rose	Arts
Keith Thomas	Arts

### Bass

David Archer*	Arts
Tim Bowen	Arts
Bob Casgrain*	Arts
Peter Clark*	Agriculture
Robert Cook*	Arts
John L. Krysa*	Commerce
A. Ian MacDonald*	Science
David Oyen*	Dentistry
John Shandro*	Medicine
Allen Supynuk*	Science
Rob Willoner	Science

\*Members of tour choir.

### Concert Choir Executive

Conductor	Larry Cook
President	John Schneider
General Manager	John Shandro
Treasurer	Mary Phillips-Rickey
Publicity	Kathryn Digby
Librarian	Judy Rogers
Wardrobe	Joan Miller
	Ian MacDonald
	Bev Mann
Social Convenors	James Christensen
Road Manager	Keith Digby

The University of Alberta

## Concert Choir

Larry Cook, conductor

presented by  
The Department of Music and Alberta Culture

The University of Alberta Concert Choir, founded in 1970, is open by audition to all students at the University and nearly every faculty is represented in the Choir's membership. The Concert Choir sings frequently throughout the University term, and culminates the season with a spring tour. It performs a wide variety of literature ranging from Renaissance motets to contemporary folk-song arrangements, and appears frequently with the University Orchestra and in the University opera productions. The Concert Choir has been featured on local radio and television, CBC's "Music West" program, and sang several concerts at Expo '74 in Spokane, Washington, U.S.A. This is the Concert Choir's first European Tour.

Larry Cook, the conductor of the Concert Choir, has his Ph.D. in music from the University of Iowa, and has also studied at Hastings College, Syracuse University, and the Staatliche Hochschule für Musik in Frankfurt am Main (where he studied organ with Helmut Walcha, and harpsichord with Frau Maria Jäger). He is Chairman of the Division of Choral Music at the University of Alberta, and President of the Alberta Choral Directors Association.

### REPERTOIRE

*The programme will be selected from the following compositions.  
Das Programm wird von den folgenden Kompositionen ausgewählt werden.*

#### I. Sacred Choral Music / Geistliche Chormusik

Exultate Deo	Giovanni Pierluigi da Palestrina (ca. 1525-1594)
O magnum mysterium	Cristobal Morales (ca. 1500-1553)
De profundis clamavi	Josquin des Pres (ca. 1445-1521)
I will not leave you comfortless	William Byrd (1543-1623)
Singet dem Herrn ein neues Lied (BWV 225)	Johann Sebastian Bach (1685-1750)
Psalm 121, I will lift up mine eyes <i>Michael Perman, student conductor</i>	Zoltan Kodaly (1882-1967)
The three kings	Healey Willan* (1880-1968)
The Sharon fragments	John Beckwith* (b. 1927)
Lord, Thou hast been our Refuge	Ralph Vaughan Williams (1872-1958)

#### Intermission / Pause

#### II. Secular Choral Music / Weltliche Chormusik

Fa una canzona	Orazio Vecchi (1550-1605)
O süsßer Mai (Op. 93a, No. 3) Fahr wohl (Op. 93a, No. 4)	Johannes Brahms (1833-1897)
Evening	Zoltan Kodaly (1882-1967)
Epitaph for Moonlight	Murray Schafer* (b. 1933)
O waly, waly	Traditional, arr. by Donald Cashmore
Climbin' up the mountain, children <i>David Archer, student conductor</i>	Negro spiritual, arr. by Wm. Henry Smith
Two songs from the Newfoundland outports Si j'avais le bateau Feller from Fortune <i>Robert Casgrain, piano</i>	arr. by Harry Somers* (b. 1925)
Three French Canadian folk songs En passant par la Lorraine A la claire fontaine Vive la Canadienne!	arr. by Richard S. Eaton* (1915-1968)
There is a meetin' here tonight Billy won't play the banjo any more	arr. by David Stocker
The M.T.A. Raise a ruckus tonight	arr. by John Shandro*
	* Canadian Composer

Alle fähigen Studenten an der Universität Alberta können im Concert Chor, in 1970 gegründet, singen und fast alle Studienfächer sind repräsentiert. Der Concert Chor singt öfters während des Universitätsjahres, auch mit dem Universitätsorchester und in Opern Darstellungen; der Saisonhöhepunkt bildet jährlich eine Konzertreise gerade nach den Universitätsexamen. Der Concert Chor hat an mehreren Rundfunk- und Fernsehsendungen teilgenommen und sang an der Weltausstellung 1974 in Spokane, Washington.

Der Chordirigent, Dr. Larry Cook, hat am Hastings College, Syracuse University, University of Iowa, und an der Staatliche Hochschule für Musik, Frankfurt (Orgel bei Professor Helmut Walcha und Cembalo bei Frau Maria Jäger) studiert. Er ist Vorsitzter der Chormusikabteilung der Universität Alberta und Präsident des Vereins der Alberta Chordirigenten.

#### Acknowledgements

We gratefully acknowledge financial assistance from the following:  
The Alma Mater Fund, Alumni Association, University of Alberta  
Alberta Culture  
The Students' Union, University of Alberta  
Banjo provided by the House of Banjo Ltd., Edmonton, Alberta  
Program and poster design: Kathryn Digby and Christopher Ozubko,  
Department of Art and Design, University of Alberta

The Department of Music  
of  
The University of Alberta

presents

JOHN NAGY AND DAVID CROWTHER, flutes

Monday, April 11, 1977 at 8:00 p.m.  
Room 1-23, Fine Arts Building

Sonata in A minor (c. 1731). . . . . George Frederick Handel  
Grave (1658-1759)

Allegro

Adagio

Allegro appassionata

John Nagy, flute  
Karen McNaughton, piano

Three Romances (1849). . . . . Robert Schumann  
Nicht schnell (1810-1856)

Einfach, innig

Nicht schnell

John Nagy, flute  
Karen McNaughton, piano

Reverie and Petite Valse (1897). . . . . André Caplet  
(1878-1925)

John Nagy, flute  
Karen McNaughton, piano

INTERMISSION

Sonata in D minor for Flute, Oboe and Piano (1728). . . . . Jean Baptiste Loeillet  
Largo (1680-1730)

Allegro con fuoco

Adagio

Allegro

David Crowther, flute  
Linda Faass, oboe  
Brenda Brown, piano

Sonata for Flute and Piano (1946). . . . . Francis Poulenc  
Allegro malinconico (1899-1963)

Cantilena

Presto giocoso

David Crowther, flute  
Brenda Brown, piano

Density 21.5 (1936). . . . . Edgard Varèse  
(1883-1965)

David Crowther, flute

Cantabile et Presto (1904). . . . . Georges Enesco  
(1881-1955)

David Crowther, flute  
Karen McNaughton, piano



The Department of Music  
of  
The University of Alberta  
presents

WILLIAM DAMUR, flute

Tuesday, April 12, 1977 at 8:00 p.m.  
Lecture Theatre 1, Humanities Centre

Sonata for Flute and Piano (1936) . . . . . Paul Hindemith  
Heiter bewegt (1895-1963)  
Sehr langsam  
Sehr lebhaft; Marsch

Timothy Bowen, piano

Elegy. . . . . Giovanni Bottesini  
(1821-1889)

George Koller, double bass  
Timothy Bowen, piano

Nocturne et Allegro Scherzando. . . . . Philippe Gaubert  
(1879-1941)

Timothy Bowen, piano

INTERMISSION

Density 21.5 (for solo flute) (1936) . . . . . Edgard Varèse  
(1885-1965)

Sonata No. VII in F major. . . . . George Frideric Handel  
Larghetto (1685-1759)  
Allegro  
Siciliana  
Allegro

Timothy Bowen, piano  
George Koller, double bass







Ensemble Vocal Michel Gervais  
En Concert





Victoria Composite High School Theatre  
Edmonton, Alberta

*Mercredi, le 13 avril, 1977*  
Wednesday, April 13, 1977

*Direction Musicale*  
*MICHEL GERVAIS*  
Conductor

# Ensemble Vocal Michel Gervais En Concert

## PROGRAMME

### **Four Slovak Folk Songs (1917)**

*Béla Bartók (1881-1945)*

Wedding Song from Poniky  
Song of the Hayharvesters  
Dancing Song from Medzibrod  
Dancing Song from Poniky

*pianiste: Mary Lou Krywolt*

### **Trois Chansons (1908)**

*Claude Debussy (1862-1918)*

Dieu! qu'il la fait bon regarder  
Quant j'ai ouy le tabourin  
Yver, vous n'estes qu'un villain

*soliste: Janet Nichol*

### **Trois Chansons (1915)**

*Maurice Ravel (1875-1937)*

Nicolette  
Trois beaux oiseaux du Paradis  
Ronde

*solistes: Judith Holswick, Janet Nichol,  
Michel Landry, Randy Lecky*

### **Three French-Canadian Folksongs (1953)**

*Violet Archer (b. 1913)*

Petit rocher  
La poulette grise  
Papillon, tu es volage

### **The Wreck of the 'Julie Plante' (1967)**

*Claude Kenneson (b. 1935)*

*INTERMISSION*

**Petites Voix (1936)**  
*Francis Poulenc (1899-1963)*

La petite fille sage  
Le chien perdu  
En rentrant de l'école  
Le petit garçon malade  
Le hérisson

**Excerpts from 'Five English Folk Songs' (1913)**  
*Ralph Vaughan Williams (1872-1958)*

The spring time of the year  
The dark eyed sailor

**Sure on this Shining Night (1938)**  
*Samuel Barber (b. 1910)*

*pianiste: Mary Lou Krywolt*

**Romancero Gitano, op. 152**  
*Mario Castelnuovo-Tedesco (1895-1968)*

Baladilla de los tres rios  
La guitarra  
Puñal  
Procesion, Paso, Saeta  
Memento  
Baile  
Crotalo

*solistes: Mary Louise Burke, Janet Nichol,  
Michel Landry, Randy Lecky,  
Robert Mast*

*guitariste: Carl Lotsberg*

## Four Slovak Folk Songs

*Béla Bartók*

Thus bid the mother her daughter: 'Follow thy husband, never return to me!'  
'Lo! I shall change me into a black bird, shall fly to mother's home.  
To a bad husband thou hast sent me forth to a distant land.  
Hard 'tis to suffer in an ill-mated bond.'

Where the Alps soar so free, flow'ry vale bright with glee; there to rest!  
Oh there's no bed in the world softer!

Food and drink's thy only pleasure, and to dance recklessly  
But to work with pin and needle never appeals to thee  
To the bagpipe player have I paid four dimés foolishly  
So that you may dance with others, and I am quite lonely.

Bagpipe shall be playing to our hearts' and heels' content.  
Once a goat was straying, now his skin is playing,  
While the goat no more can prance, bagpipe now makes young folk dance!

## Trois Chansons

*Claude Debussy*

Lord! lovely hast thou made my dear; a graceful, good, and winsome creature  
Perfect in mind, and form, and feature: her praise is sounded ev'rywhere  
Could any tire of one so fair?

Whene'er the tambourine I hear that sounds to call us all to may,  
Snug lie I at the break of day, from the pillow lift not my head;  
'Tis too soon for to leave my bed, liefer to slumberland away.

Cold winter! villain that thou art! How sweet to see along my way  
The tokens of April and May around me shown in ev'ry part;  
But thou, cold winter, mak'st us smart with snowstorm, wind, hail, all the day.

## Trois Chansons

*Maurice Ravel*

Nicolet went aroaming in the field. Growling old wolf came to pass,  
'Stay! my Nicolet, to Grandmother wilt thou come?' Away fled poor Nicolet.  
Gentle page came then hereby, 'Stay! sweet Nicolet, wilt thou have a lover true?'  
Wise, from him turned away, poor Nicolet, so sore at heart.  
Last met she grey-haired lord, 'Stay! my Nicolet, all this gold I give to thee!'  
Swiftly ran in his arms, our Nicolet, back to the field no more has she come.

My beloved is to the fighting gone . . .  
Three lovely birds from Paradise, what bring ye then this way?  
'I bring to thee a glance of azur . . . I, a fond kiss must leave, yet  
purer still . . . and I, a faithful heart all crimson red.'  
Ah! I feel my heart growing cold . . . take it also with thee.

Go not to the woods of Ormond, maidens beware!  
They are full of grim satyrs, and of centaurs, of cunning wizards!



**Three French-Canadian Folk Songs**  
*Violet Archer*

Dear friendly crag in the high mountain light, I come to you for I must end the flight.  
Ah, gentle echos, hear my painful sigh,  
I languish, for I know that soon I will die.

My little hen all grey, lays eggs in the hay;  
She will lay one for my sleepy-head, who lies tucked in his little bed,  
Hushaby, baby.

You are fickle like my lover, pretty restless butterfly.  
If my love had wings like you, it would race to catch my lover,  
To his arms it soon would fly. He would then know too that I still am true.

**Petites Voix**  
*Francis Poulenc*

One day after school to her home a little girl came  
She set the table neatly, and as her little brother lay asleeping  
She went out doors, sat upon a stone and looked up to see the evening star.

Who are you, little dog? Are you lost, little dog?  
Lost in the street, lifting your face to me, gazing so trustfully.  
Who are you, little dog?

When coming home from school at dusk by a lonely road,  
I met the moon in a forest of black trees  
She was so round and clear, and shone so brightly too . . .

The lonely little sick boy shuts his tired eyes, and lets his hot hands fall slowly  
on the bed. He hears the other children playing in the street below.  
Weeping sadly in silence, he buries his face in his little folded arms.

When Daddy found a young hedgehog he brought him to live with us.  
When we were all around him he would not uncurl himself,  
But if we slipped out of the kitchen, then his naughty head popped right out.

**Romancero Gitano**  
*Mario Castelnuovo-Tedesco*

Ballad of the three rivers. The river Guadalquivir flows between orange  
and olive trees. The two rivers of Granada - one lament, and the other blood.  
Ah, love that went and never came!

The Guitar. The lament of the guitar begins. It weeps monotonous as the water  
weeps, as the wind weeps over the snowfall. Oh Guitar! Heart stabbed by five swords.

Dagger. The dagger enters the heart, like the grating of the plough into the desert.  
No. Do not drive it in me.

Procession. Through the narrow streets come strange unicorns. From what country,  
from which mythological woods? . . . Virgin of Solitude, in a crinoline, you go  
through the river of the street, down to the sea! . . . Dark-skinned Christ passes  
from the iris of Judea to the carnation of Spain. Watch whereby he goes!

Memento. When I should die, bury me with my guitar under the sand.

Dance. The Carmen is dancing through the streets of Seville. She has white hair  
and shining pupils. Children, close the curtains!

Crotalo. Sonorous black beetle. In the spider of the hand the air frizzles warm  
and you stifle in your trill of wood.

## L'ENSEMBLE VOCAL

MICHEL GERVAIS

### Soprano

*Ruth Beauchemin  
Nicole Bonvalet  
Melody Boone  
Judith Holswick  
Jill Lockwood  
Wilda Neal  
Kathrine Westby*

### Ténor

*Maurice Carrière  
Guy Goyer  
Michel Landry  
Ted Nyder  
Louis Prince*

### Alto

*Mary Louise Burke  
Heather Hantke  
Janet Nichol  
Maureen O'Brien  
Lenette Smith*

### Basse

*Randy Lecky  
Joseph Macko  
Robert Mast  
Robert Rosen  
Jim Timourian*

## PRODUCTION

Choreography and dance  
*Chorégraphie et danse*

*Mary Moncrieff*

Lighting designer  
*Eclairage*

*Robert Halum*

Technical director  
*Directeur technique*

*Robert Halum*

Stage manager  
*Régisseur*

*David Speers*

Make-up  
*Maquillage*

*Sandra Gavinchuk*

Publicity  
*Publicité*

*Balan Mathews  
Maurice Carriere  
Alicja Gruszczunski*

Graphic design  
*Dessein graphique*

*Becky Wong*



## ACKNOWLEDGMENTS

## REMERCIEMENTS

Le Secrétariat d'Etat, Gouvernement du Canada  
The Department of Music, University of Alberta  
The Department of Art & Design, University of Alberta  
Victoria Composite High School  
Le Carrefour  
Le Franco-albertain  
CHFA Radio-Canada, CBXFT, CBX  
CKUA, CFRN  
Capitol Cable TV

L'Ensemble Vocal Michel Gervais would like to express its gratitude to Violet Archer and Claude Kenneson for allowing the performance of their works in this evening's programme.

*L'Ensemble Vocal Michel Gervais remercie sincèrement Violet Archer et Claude Kenneson pour la permission d'inclure leurs oeuvres au programme de ce soir.*

Auditions for the 1977-78 season of the Ensemble Vocal Michel Gervais will be held from May 1 to 7, 1977. For more information, please contact the director at 433-7223 (11045 Saskatchewan Drive).

*Les auditions pour de nouveaux membres de l'Ensemble Vocal Michel Gervais pour la saison 1977-78 se tiendront du 1<sup>er</sup> au 7 mai, 1977. Pour plus de renseignements, vous pouvez rejoindre le directeur au numéro 433-7223 (11045 Saskatchewan Drive).*

*Ce program est une gracieuseté de*

**CHFA**

has graciously printed this program





The Department of Music  
of  
The University of Alberta

presents

ROBERT MISKEY, violin

assisted by LAUREL NICHOL, piano

Wednesday, April 13, 1977 at 8:00 p.m.  
Lansdowne Baptist Church  
5011-122A Street, Edmonton

Sonata in G minor for unaccompanied violin (c. 1720). . . . . Johann Sebastian Bach  
Adagio (1685-1750)  
Fuga  
Siciliana  
Presto

INTERMISSION

Sonata in D major for Violin and Piano, Op. 12, No. 1 (1797). . . . . Ludwig van Beethoven  
Allegro con brio (1770-1827)  
Thema con variazioni  
Rondo  
Second Rhapsody (1945). . . . . Béla Bartók  
Lassú (1881-1945)  
Friss

---

This recital is presented in partial fulfillment of the requirements for the Bachelor of Music degree for Mr. Miskey.



The Department of Music  
of

The University of Alberta

presents

DONNA DALY ROBERTSON, viola

assisted by JUDY LOWREY, piano

Friday, April 15, 1977 at 8:00 p.m.  
Lansdowne Baptist Church  
5011-122A Street, Edmonton

Suite No. 3 in C major for solo viola (originally written for solo  
violoncello) (c. 1720) . . . . . Johann Sebastian Bach  
Prelude (1685-1750)  
Allemande  
Corrente  
Sarabande  
Bourrée I and II  
Gigue

Concertpiece (1906) . . . . . Georges Enesco  
(1881-1955)

INTERMISSION

Sonata in E flat major, Op. 120, No. 2 (1894) . . . . . Johannes Brahms  
Allegro amabile (1833-1897)  
Appassionato, ma non troppo allegro  
Andante con moto; Allegro non troppo

---

This recital is presented in partial fulfillment of the requirements for the Bachelor  
of Music degree for Ms. Daly Robertson.





The Department of Music  
of  
The University of Alberta  
presents

MICHAEL ROSE, piano

Saturday, April 16, 1977 at 3:00 p.m.  
Room 1-23, Fine Arts Building

Sonata in A minor, Op. 42 (1825) . . . . . Franz Schubert  
Moderato (1797-1828)  
Andante, poco mosso  
Scherzo and Trio  
Rondo: Allegro vivace

INTERMISSION

Prelude and Fugue in F sharp minor (from "The Well-tempered Clavier",  
Book I) (pub. 1722) . . . . . Johann Sebastian Bach  
(1685-1750)  
Ballade in G minor, Op. 23 (1831-1835). . . . . Frédéric Chopin  
(1810-1847)  
Les Jeux d'eaux à la Villa d'Este (1883) . . . . . Franz Liszt  
(1811-1886)  
Fantasia Baetica (1919). . . . . Manuel de Falla  
(1876-1946)



The Edmonton Chamber Music Society  
presents  
New York Chamber Soloists

Helen Kwalwasser, violin  
Ynez Lynch, viola  
Fortunato Arico, cello  
Melvin Kaplan, Oboe  
Harriet Wingreen, piano

PROGRAM

- FRANZ JOSEPH HAYDN      Trio No. 13 in A major for violin,  
(1732-1809)                      cello and piano (c. 1794)  
   Allegro moderato  
   Andante  
   Allegro
- FRANZ SCHUBERT              Trio in B-flat major in one movement  
(1797-1828)                      for violin, viola and cello, D. 471 (1817)
- WOLFGANG AMADEUS MOZART  
(1756-1791)                      Quartet in F major for oboe, violin, viola  
   and cello, K. 370 (1781)  
   Allegro  
   Adagio  
   Rondo

INTERMISSION

- FRANCIS POULENC              Sonata for Oboe and Piano (1961)  
(1899-1963)                      Elégie  
   Scherzo  
   Déploration
- ROBERT SCHUMANN  
(1810-1856)                      Quartet in E-flat major for piano, violin,  
   viola and cello, Op. 47 (1842)  
   Sostenuto assai—allegro non troppo  
   Scherzo: Molto vivace  
   Andante cantabile  
   Finale: Vivace

The New York Chamber Soloists are represented by Melvin Kaplan Inc.  
85 Riverside Drive, New York 10024

8:30 p.m.  
Wednesday, April 20, 1977

First Presbyterian Church  
10025 - 105 St.

Baldwin Piano courtesy of Shaw Piano and Organ Centre

Program courtesy of:

Baker Centre Optical      Guardian Optical Ltd.      Fifth Business Books  
10025 - 106 St. 429-2181      10240 - 124 St. 488-1032      10457 Jasper Ave. 429-1160

*The Edmonton Chamber Music Society gratefully thanks the following for their support during the season:*

Baker Centre Optical  
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Department of Music, University of Alberta  
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Fifth Business Books Ltd.  
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Hershel Sorokin  
Lorne Day & Associates Ltd.  
Melody Lane Records Ltd.  
Shaw Piano and Organ Centre  
Sound Plus

and the many members of the Society who not only bought tickets but also made donations to help the Society in its work.

Next Season: Quartet Canada, October 12, 1977; Music for a While, November 2, 1977; Zoltan Szekely and Isobel Moore, November 30, 1977; Aeolian Chamber Players, February 1, 1978; Beaux Arts Trio, February 15, 1978; Orford String Quartet, March 15, 1978.

An Evening  
of Baroque Music  
with

THE CAMERATA DEL' MUSICA

April 23, 1977 8:00 p.m.

Ouverture (Suite) No.2 in B minor, BWV 1067..... J.S. Bach  
für Flauto traverso: Violine I,II; Viola; (1685 - 1750)  
Continuo: Violoncello, Kontrabass, Cembalo

Ouverture - Lentement - Rondeau - Sarabande - Bourree I alter-  
nativement/Bourree II - Polonaise/Double - Menuet - Badinerie

La Piemontoise..... Francois Couperin "le Grand"  
(from Les Nations 1726) (1668 - 1733)  
for diverse instruments

Gravement/Vivement - Gravement - Vivement et Marque  
Air gracieusement/Air II - Gravement et Marque/Legerement

-- Interval --

Trio Sonata in C minor..... Johann David Heinichen  
for Violin; Oboe; and Continuo (1683 - 1729)

Vivace - Largo - Presto

Cantata "Jauchzet Gott in allen Landen", BWV 51..... J.S. Bach  
(1685 - 1750)

Aria: Jauchzet Gott in allen Landen!  
Recitativo: Wir beten zu dem Tempel an  
Aria: Höchster mache deine Güte  
Chorale: Sei Lob und Preis mit Ehren  
Aria - Alleluja

members of the ensemble:

soprano Judith Holswick  
flute Carolyn Christie  
oboe Hiromi Takahashi  
trumpet Wendy Grasdal  
violin Yasuko Eastman  
Robert Hryciw  
Hong-Youl Kim

viola Elizabeth Morris  
'cello Joanne Ludbrook  
Victoria Clarke  
double bass Bruce Okrainec  
cembalo Robert Klakowich  
organ Dr. J. Kloppers





The Department of Music  
of  
The University of Alberta  
presents

ELAINE DOBEK, piano

and

ALLYN CHARD, violin

Saturday, April 30, 1977 at 3:00 p.m.  
Room 1-23, Fine Arts Building

Sonata in G major, Op. 30, No. 3 (1802). . . . .Ludwig van Beethoven  
Allegro assai (1770-1827)  
Tempo di Minuetto  
Allegro vivace

Sonata in G major, Op. 78 (1877). . . . .Johannes Brahms  
Vivace ma non troppo (1833-1897)  
Adagio  
Allegro molto moderato

INTERMISSION

Sonata (1950). . . . .William Walton  
Allegro tranquillo (b. 1902)  
Variazioni



RECITAL

OBOE STUDENTS OF DAYNA FISHER

7:00 p. m. April 30, 1977

Room 1-23 Fine Arts Building

PROGRAM

Rondo Pastorale	Vaughn-Williams
	Linda Faass, oboe Laurel Nichol, piano
Sonata No. 3	Marcello
Andante Allegro	Daryl Kucey, oboe Debbie Evans, piano
Tarentella	Franz Drdla
	Kimberly Fisher, guest violinist Janet Scott, piano
Sonata	Saint-Saens
Andantino Allegretto Ad Libitum Molto Allegro	Warren Finlay, oboe Judith Lowrey, piano
Sonata	Gordon Jacob
Adagio Allegro giocoso	Debbie Rivet, oboe Judith Lowrey, piano
Sonatina for Oboe and Piano	Malcolm Arnold
Leggiero Andante con moto	Heather Andrews, Oboe Ann Nichols, piano
Concerto, Op. VII	Albinoni
Allegro	Daryl Kucey, English horn Debbie Evans, piano
Partita No. 2 for Violin Alone	Bach
Sarabande Gigue	Megan Collins, guest violinist

First Concertino

Guilhaud

Moderato-Andante-Allegretto

Delane Peters, oboe

Debbie Evans, piano

Trio, Op. 87

Beethoven

Allegro

Linda Faass, oboe

Warren Finlay, oboe

Marla McCready, English horn

## Spring Itinerary 1977

March 25	Sherwood Park, <i>Archbishop Jordan High School</i>
April 1	Edmonton, <i>Knox-Metropolitan United Church</i>
April 23	Lethbridge, <i>Yates Memorial Centre</i>
April 24	Medicine Hat, <i>Fifth Avenue United Church</i>
April 25	Bow Island, <i>Senator Gershaw High School</i>
April 26	Okotoks, <i>B.P.O.E. Hall</i>

### England

April 30	Greenwich, <i>St. Alfege's Church</i>
May 1	Windsor Castle, <i>St. George's Chapel</i>
May 2	Coventry, <i>Coventry Cathedral</i>

### Germany

May 4	Hilden, <i>Reformationskirche</i>
May 6	Düsseldorf, <i>Schloss Benrath</i>
May 7	Mönchengladbach Neuss, <i>Altes Zeughaus</i>
May 8	Altenberg, <i>Altenberger Dom</i>
May 9	Lahr, <i>Canadian Forces Base</i>
May 10	Königstein, <i>St. Marien Kirche</i>
May 11	Höchst, <i>Justinus Kirche</i>

### Soprano I

Cheryl-Lynn Charuk	Arts
Brenda Dalen*	Arts
Lori Downey*	Education
Halyna Dytyniak	Education
Mary Phillips-Rickey*	Commerce
Tami Shandro*	Science
Valerie Squair*	Commerce
Merrill Tanner*	Rehabilitation Med.
Janice Waite*	Arts
Margaret Wallwork*	Education

### Soprano II

Rosalyn Bryant*	Education
Elaine Dobson*	Education
Heather Field	Arts
Susan Greene	Science
Wendy L. Hassen	Commerce
Sheila Hemingson*	Arts
Jean Miller*	
Susan Schuchard	Arts
Barbara Wells*	Education
Sheila Whybrow	Education
Mina Wong	Education

### Alto I

Lillian Buckler	Arts
Marna Bunnell	Arts
Kathryn Digby*	Arts
Myrna Forge	Arts
Bev Goring*	Education
Bev Guebert*	Physical Education
Lynn Himmelman*	Arts
Julie Kennedy	Arts
Edie Kutchen*	Arts
Fran Litschko	
Beverly Mann*	Education
Janice McDonald	Arts
Joan Miller*	Education
Donna Passey*	Education
Judy Rogers*	Education
Helve Sastok	Arts
Renita Sinn*	Household Economics
Betty Wallace	Nursing

### Alto II

Eileen Armstrong	Arts
Beth Bergh	Commerce
Pam Braaten*	Arts
Jan McCrostie*	Education
Bonnie-Jean Marconi*	Education
Sabina Posadziewski	Science
Linda Rammage*	Arts
Donna Lynn Smith*	Graduate Studies
N. Cathy Stirrat	Agriculture
Janet Symon*	Education
Doreen Watt*	Arts
Annie Yih	Arts

### Tenor I

James A.B. Christensen	Arts
Rob Goring*	Education
Bruce Moltzan	Science
Richard Patching*	Science
Michael Perman*	Education

### Tenor II

David Bacon*	Science
Roger Grose	Arts
Brad Hiron*	Arts
Reiner Piehl*	Education
John Schneider*	Engineering
Hugh Semple*	Science

### Baritone

Cedric Abday*	Arts
Roy Cain*	Science
Ping-On Cheng	Education
Bill Christensen	Arts
Michael Chugg	Commerce
Larry Fry*	Arts
Richard G. Kearl	Science
Wolfgang Kuraitis*	Education
Warren Mack*	Arts
John A. Mattson	Science
Joedy Missal	Education
Robert Petersen	Arts
Murray Reid	Arts
Michael Rose	Arts
Keith Thomas	Arts

### Bass

David Archer*	Arts
Tim Bowen	Arts
Bob Casgrain*	Arts
Peter Clark*	Agriculture
Robert Cook*	Arts
John L. Krysa*	Commerce
A. Ian MacDonald*	Science
David Oyen*	Dentistry
John Shandro*	Medicine
Allen Supynuk*	Science
Rob Willoner	Science

\*Members of tour choir.

### Concert Choir Executive

Conductor	Larry Cook
President	John Schneider
General Manager	John Shandro
Treasurer	Mary Phillips-Rickey
Publicity	Kathryn Digby
Librarian	Judy Rogers
Wardrobe	Joan Miller
	Ian MacDonald
	Bev Mann
Social Convenors	James Christensen
Road Manager	Keith Digby

The University of Alberta

## Concert Choir

Larry Cook, conductor

presented by  
The Department of Music and Alberta Culture



The University of Alberta Concert Choir, founded in 1970, is open by audition to all students at the University and nearly every faculty is represented in the Choir's membership. The Concert Choir sings frequently throughout the University term, and culminates the season with a spring tour. It performs a wide variety of literature ranging from Renaissance motets to contemporary folk-song arrangements, and appears frequently with the University Orchestra and in the University opera productions. The Concert Choir has been featured on local radio and television, CBC's "Music West" program, and sang several concerts at Expo '74 in Spokane, Washington, U.S.A. This is the Concert Choir's first European Tour.

Larry Cook, the conductor of the Concert Choir, has his Ph.D. in music from the University of Iowa, and has also studied at Hastings College, Syracuse University, and the Staatliche Hochschule für Musik in Frankfurt am Main (where he studied organ with Helmut Walcha, and harpsichord with Frau Maria Jäger). He is Chairman of the Division of Choral Music at the University of Alberta, and President of the Alberta Choral Directors Association.

## REPERTOIRE

*The programme will be selected from the following compositions.  
Das Programm wird von den folgenden Kompositionen ausgewählt werden.*

### I. Sacred Choral Music / Geistliche Chormusik

Exultate Deo	Giovanni Pierluigi da Palestrina (ca. 1525-1594)
O magnum mysterium	Cristobal Morales (ca. 1500-1553)
De profundis clamavi	Josquin des Pres (ca. 1445-1521)
I will not leave you comfortless	William Byrd (1543-1623)
Singet dem Herrn ein neues Lied (BWV 225)	Johann Sebastian Bach (1685-1750)
Psalms 121, I will lift up mine eyes <i>Michael Perman, student conductor</i>	Zoltan Kodaly (1882-1967)
The three kings	Healey Willan* (1880-1968)
The Sharon fragments	John Beckwith* (b. 1927)
Lord, Thou hast been our Refuge	Ralph Vaughan Williams (1872-1958)

### Intermission / Pause

### II. Secular Choral Music / Weltliche Chormusik

Fa una canzona	Orazio Vecchi (1550-1605)
O süßer Mai (Op. 93a, No. 3)	Johannes Brahms (1833-1897)
Fahr wohl (Op. 93a, No. 4)	
Evening	Zoltan Kodaly (1882-1967)
Epitaph for Moonlight	Murray Schafer* (b. 1933)
O waly, waly	Traditional, arr. by Donald Cashmore
Climbin' up the mountain, children <i>David Archer, student conductor</i>	Negro spiritual, arr. by Wm. Henry Smith
Two songs from the Newfoundland outports	arr. by Harry Somers* (b. 1925)
Si j'avais le bateau	
Feller from Fortune <i>Robert Casgrain, piano</i>	
Three French Canadian folk songs	arr. by Richard S. Eaton* (1915-1968)
En passant par la Lorraine	
A la claire fontaine	
Vive la Canadienne!	
There is a meetin' here tonight	arr. by David Stocker
Billy won't play the banjo any more	
The M.T.A.	arr. by John Shandro*
Raise a ruckus tonight	

\* Canadian Composer

Alle fähigen Studenten an der Universität Alberta können im Concert Chor, in 1970 gegründet, singen und fast alle Studienfächer sind repräsentiert. Der Concert Chor singt öfters während des Universitätsjahres, auch mit dem Universitätsorchester und in Opern Darstellungen; der Saisonhöhepunkt bildet jährlich eine Konzertreise gerade nach den Universitätsexamen. Der Concert Chor hat an mehreren Rundfunk- und Fernsehsendungen teilgenommen und sang an der Weltausstellung 1974 in Spokane, Washington.

Der Chordirigent, Dr. Larry Cook, hat am Hastings College, Syracuse University, University of Iowa, und an der Staatliche Hochschule für Musik, Frankfurt (Orgel bei Professor Helmut Walcha und Cembalo bei Frau Maria Jäger) studiert. Er ist Vorsitz der Chormusikabteilung der Universität Alberta und Präsident des Vereins der Alberta Chordirigenten.

### Acknowledgements

We gratefully acknowledge financial assistance from the following:  
The Alma Mater Fund, Alumni Association, University of Alberta  
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The Students' Union, University of Alberta  
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Program and poster design: Kathryn Digby and Christopher Ozubko,  
Department of Art and Design, University of Alberta

THE DEPARTMENT OF MUSIC  
of  
THE UNIVERSITY OF ALBERTA

presents

**CAROLYN CHRISTIE, flute**

and

**JANET SCOTT, piano**

Monday, May 2, 1977 at 8:00 p.m.  
Knox-Metropolitan United Church  
8307 - 109 Street, Edmonton

Three Romances, Op. 94 (1849) ..... Robert Schumann  
(1810-1856)

Nicht schnell  
Einfach, innig  
Nicht schnell

Sonata in D major, Op. 94 (1943) ..... Sergei Prokofiev  
(1891-1953)

Moderato  
Allegretto scherzando  
Andante  
Allegro con brio

INTERMISSION

Concerto for flute and orchestra (1926) ..... Carl Nielsen  
(1865-1931)

Allegro moderato  
Allegretto

Nocturne et Allegro Scherzando ..... Philippe Gaubert  
(1879-1941)



